

IN MEMORY OF DAVID KRAFT 1957-1993



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This month marks a sad occasion: the passing of David Kraft. Many readers are no doubt puzzled over the fuss being made this month, with thoughts of "Who's David Kraft" echoing from those who did not know or know of him. The above banner may not mean that much to such people now, but hopefully it will once they are done reading this issue. David was an amazing person, a film music insider known and loved by everyone. All film music fans have probably felt his influence at one point whether they knew it or not; now, please read the tributes on pages 4 and 5 so that his memory may be honored.

SPFM Events: The Society for the Preservation of Film Music's 2nd East Coast Film Music Conference will take place on Wednesday, October 13, 1993 at the Museum of Modern Art in New York. Proposals for papers and presentations are welcome. (Also welcome, as always, are articles for the SPFM's journal, *The Cue Sheet*; contact editor Marsha Berman at 2417 - 4th Street, Santa Monica CA 90405.) The 3rd Annual West Coast Conference will take place next March in Los Angeles, with the theme of the conference being "Music for the Westerns." The following info is probably too late for use considering when this issue will reach readers, but the SPFM will host a luncheon on August 5th to honor 97 year-old composer Hans J. Salter, best known for his classic horror scores. Tony Thomas will be the special guest speaker, with SPFM President David Raksin the Master of Ceremonies. Tickets are \$25. The Society can be reached at PO Box 93536, Hollywood CA 90093-0536, phone/fax: 818-248-5775.

Hollywood Bowl Exhibit: Still open at the Hollywood Bowl Museum in Los Angeles is an exhibit on film music. This features eight exhibition units, covering different genres and composers, with ample display materials; a section on the process of film scoring (covering Bruce Broughton on the new Roger Rabbit cartoon); plus video and audio displays. In addition, at 7PM on August 9 the museum will host a

discussion by film composers, arrangers, orchestrators, music editors, and studio musicians. The museum is open Tuesday through Friday 10am to 4pm and until 8:30 on concert nights. Call 213-850-2058 for more information.

Emmy Nominations: The 1992-1993 TV Emmy nominations are in. Score nominations are as follows: **MAIN TITLE THEME:** Stewart Levin, *Picket Fences*; Lee Holdridge, *Bob*; Christopher Clackman, *Bodies of Evidence*; Carl Davis, *Covington Cross*; Jonathan Tunick, *Love & War*; Dennis McCarthy, *Star Trek: Deep Space Nine*. **TV MOVIE SCORE:** Mark Snow, *Hallmark Hall of Fame: American Story*; Lee Holdridge, *Call of the Wild*; Patrick Williams, *Danielle Steele's Jewels*; Joseph Conlon, *Mortal Sins*; Charles Bernstein, *The Sea Wolf*. **TV SERIES SCORE:** Bruce Babcock, *Murder, She Wrote*, "Wind Around the Tower"; Ray Bunch, *Quantum Leap*, "Leaping on a String, Pt 1"; Alf Clausen, *The Simpsons*, "Treehouse of Horror 3"; Joel McNeely, *Young Indiana Jones Chronicles*, "The Scandal of 1920"; Laurence Rosenthal, *Young Indiana Jones Chronicles*, "Vienna 1908." Congratulations to all the nominees! The winner, of course, will be Alan Menken.

High Concept: A protest campaign is now being considered against those silver stickers now used to seal new CDs and which are a real pain in the butt to get off without ruining the jewel box. Save your silver stickers and mail them to *Film Score Monthly*. They will then be mailed to Los Angeles where operatives will affix them to all the entrances of the buildings of record companies using the damn things.

Magazines: The 2nd issue of *G.A.S.P. etc.* is now available. The magazine focuses on heavy metal music and horror films, with film music coverage as well. The new issue features an interview with Joseph Lo Duca (*Army of Darkness*). Send \$3 to PO Box 661, Brockton MA 02403-0661. • *Legend #13* is now available from *The Goldsmith Society* in England, the official Jerry Goldsmith fan club. (No, there

aren't any unofficial ones.) This features a wealth of articles and information on composer Jerry Goldsmith, and runs 38 pages plus inserts. For membership details, contact Jonathan Axworthy, 102 Horndean Road, Emsworth, Hants PO10 7TL, England. • Dan Somber will soon be starting *The Georges Delerue Quarterly*, a newsletter catering to the "Mozart of Film Music." \$1 an issue; send to Dan Somber, 4190 Bedford Ave, Brooklyn NY 11229.

Next issue: To close out the summer (and get back on schedule) will be a double issue of *Film Score Monthly*, most likely in the realm of 32 pages, to cover August and September. This won't be as big as the 64 page issue done for February and March, as I simply won't have enough time, but should be a good opportunity to flush out ye ol' filing cabinet and run some neat articles. Submissions are welcome; feel free to call me at 508-693-9116. Expect this double issue in the first week of September; also, please note that as of that week I'll be back at Box 1554, Amherst College, Amherst MA 01002-5000 for a second year of not having any fun because I'll be doing this newsletter.

*Much of the information presented in this opening section of *FSM* is later compiled into The Soundtrack Club Handbook, a free publication sent to all *FSM* subscribers or anyone who wants it—please write in. Backissue information is contained in the handbook.*

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INCOMING

DOES ANYONE EVER READ THE BOLD ITALICS I PUT UP HERE, ANYWAY?

Who Scores What: STEVE BARTEK scores *Cabin Boy* (Disney picture, Tim Burton prod.); JEFF BECK scores *Blue Chips*; ELMER BERNSTEIN scores *Age of Innocence* (dir. Scorsese); TERENCE BLANCHARD scores *Sugar Hill*, *Mantis* (TV), and *Crooklyn* (dir. Spike Lee); BRUCE BROUGHTON scores *I Married an Ax Murderer* (w/ Mike Myers); BILL CONTI scores *Karate Kid 4*; RY COODER scores *Geronimo* for Walter Hill; STEWART COPELAND scores *Bank Robber* and *Airborn*; PATRICK DOYLE scores *Into the West*; JOHN DEBNAY scores *Sea Quest* (Spielberg TV show) and *Miss of the White Wolf*; RANDY EDELMAN scores *Greed*; CLIFF EDELMAN scores *Meteor Man*; GEORGE FENTON scores *Shadow Lands* (w/ Anthony Hopkins, Debra Winger); BRAD FIEDEL scores *Blink*; ROBERT FOLK scores *A Troll in Central Park* for Don Bluth; MICHAEL GIBBS scores *Being Human*; RICHARD GIBBS scores *Fatal Instinct* (Carl Reiner comedy); ELLIOT GOLDENTHAL scores *Air Up There*; JERRY GOLDSMITH scores *Rudy* (football movie by *Hoosiers* director), *Smoke & Mirrors*, *Malice*, *Six Degrees of Separation* (dir. Schepisi), and *Tombstone* (Western, dir. K. Jarre); JAMES HORNER scores *Man Without a Face* (w/ Mel Gibson), *Pelican Brief* (w/ Julia Roberts) and *The Pagemaster* (w/ Macaulay Culkin, dir. Joe Johnston); JAMES NEWTON HOWARD scores *The Fugitive*, *Intersection* and *Wyatt Earp*; MARIO LAVISTA scores *A Good Man in Africa* (w/ Sean Connery); MICHAEL KAMEN scores *The Three Musketeers*; RALPH KENT scores *Lights Out*; DAVID KITAY scores *Roosters*; KATIE LANG scores *Even Cowgirls Get the Blues*; HUMMIE MANN scores Mel Brooks' *Robin Hood: Men in Tights*; DAVE MCHUGH scores *The Hidden Tomb*; MARK MOTHERSBAUGH scores *The New Age*; DAVID NEWMAN scores *The Flintstones*; THOMAS NEWMAN scores *Rita Hayworth and the Shawshank Redemption*; JACK NITZSCHE scores *Harlem: A Love Story* (w/ Wesley Snipes); PATRICK O'HEARN scores *Father Hood* (Disney) and *Silent Tongue*; BASIL POLEDOURIS scores *On Deadly Ground* (w/ Seagal); RACHEL PORTMAN scores *The Joyluck Club* and *Great Moments in Aviation*; J.A.C. REDFORD scores *Mighty Ducks 2*; GRAEME REVELL scores *The Crow* (w/ Brandon Lee), *Ghost in the Machine*, and *Hard Target* (w/ Van Damme, dir. John Woo); BILL ROSS scores *Look Who's Talking 3*; LALO SCHIFRIN scores *The Beverly Hillbillies*; MARC SHAIMAN scores *Addams Family Values*, *North* (dir. Reiner), *City Slickers 2*, and *Hearts and Souls* (w/ Robert Downey, Jr.), and he'll be music supervisor (not entirely the composer) on *Sister Act 2 & That's Entertainment 3*; HOWARD SHORE scores *M. Butterfly* (dir. Cronenberg), *Philadelphia*, and *Mrs. Dabfine*; ALAN SILVESTRI scores *Clean Slate*, *Judgment Night*, *Cops & Robbers*, and *Forest Gump* (dir. Zemeckis); RICHARD STONE scores *Animaniacs* (new *Tiny Toons*-like cartoon); SHIRLEY WALKER scores *Batman: The Animated Movie*; BENNY WALLACE scores *Betty Boop*; DON WAS scores *Back Beat*; BOBBY WATSON scores *Bronx Tale* (dir. De Niro); JOHN WILLIAMS scores *Schindler's List* (dir. Spielberg) and *Wolf* (w/ Jack Nicholson); CHRISTOPHER YOUNG scores *Dream Lover* and *Murder in the First*; HANS ZIMMER scores *The House of the Spirits*, *Younger and Younger* (dir. Percy Adlon), and *The Client*.

Reliable sources report that no re-use fee has been paid on the CD of Basil Poledouris' *Wind* on the Japanese label "For Life"; if so, it won't be around long. Better get this while you can. • Some neat stuff coming into the U.S. from Germany include *Evil Dead 1 & 2* (Joe Lo Duca) from Colosseum; *Innerspace* (Goldsmith) and *Paradise Alley* (Conti) from edel (see p. 14 for other new edel Germany releases); *The Iron Cross* (Peter Thomas) from Tarantula; and *Mad Max 3: Beyond Thunderdome* (Jarre). US readers can look for these imports from mail order specialists Footlight Records (113 E 12th St, New York NY 10003, ph: 212-533-1572), STAR (PO Box 487, New Holland PA 17557-0487, ph: 717-656-0121), Intrada (info below) and Screen Archives (info on page 12).

Suites from Franz Waxman's *Spirit of St. Louis* and *Ruth* were recently recorded in Berlin. They should be out on a CD from the Capriccio label this Christmas. • The Hollywood Bowl Orchestra has recorded "The Great Waltz" for the Philips Classics label (music by Steiner, Waxman, Tiomkin, more), also due for Christmas.

The Column With a Mind of Its Own: Record Label Round-Up

Cabin Fever: These are the folks who have had the sense to release Basil Poledouris' Emmy-winning TV mini-series score for *Lonesome Dove* (1989). (They're the company putting the mini-series out on video.) The CD is reportedly already out.

Cloud Nine: Due next from this subsidiary of Silva Screen is *Poirot at the Movies* (CNS 5007), containing the scores to *Death on the Nile* (Rota) and *Murder on the Orient Express* (Bennett).

edel America: The first two edel America titles will be: *Schwarzenegger: I'll Be Back* (mostly synthesizer re-creations of themes to Arnold movies) and *Best of the Best 2* (David Michael Frank). These are due in August.

EMI England: Vol. 2 in EMI's series of CDs of early John Barry material recorded for EMI in the late '50s/early '60s was due on July 19th. Vol. One

covered the years 1957-60—album tracks, A sides, B sides, etc.; Vol. 2 covers 1961; Vol. 3 & 4, out later this year, will cover subsequent years.

Fox: Here's the complete line-up of six CDs which will comprise the first batch of releases from this new label: 1) *The Day the Earth Stood Still* (Herrmann, 1951). 2) *The Robe* (Newman, 1953). 3) *Laura/Jane Eyre* (Raksin, 1944/Herrmann, 1943). 4) *Stormy Weather* (musical). 5) As yet untitled compilation of Fox show tunes from the '30s & '40s. 6) *How Green Was My Valley* (Newman, 1941). These are all the original soundtrack recordings. This first batch of CDs from the Fox label, an unprecedented series in which the vaults of a major studio are being opened for commercial release, is due this fall. Additional batches of six CDs, of unreleased scores to Fox films, will follow next year. Excited? Write a letter of support (or suggestions for possible releases) to Fox at: Fox Records, c/o Fox Music Group, PO Box 900, Beverly Hills CA 90213. • Due next in Fox's line of current soundtracks is *Rising Sun* (Takemitsu).

GNP/Crescendo: In the works but not due until a few planetary alignments have passed is a CD coupling *Capricorn One* with *Outland* (Goldsmith) and a *Quantum Leap* CD, to include excerpts from the show's scores by Ray Bunch (including a suite from the large orchestra Oswald show), the Mike Post theme, and even some vocals by Scott Bakula.

Intrada: Now in development at Intrada are *Critters 2* (Nicholas Pike), *Angel* (Craig Safan), *Warlock: The Armageddon* (Mark McKenzie), and *Mutant* (Richard Band). Due in mid-August in Intrada's limited edition series is an expanded 2000 copy edition of *Poltergeist II* (Jerry Goldsmith) running 56 minutes, and containing all the choral stuff that everyone has wanted. The original issue was only a disappointing 30 minutes long, due to the fact that Intrada could only afford to pay for that much in re-use fees to the orchestra and choir unions. Well, yuk yuk, it turns out that Intrada overpaid on the re-use years ago, and could actually have released the entire score the whole time. So, that's what they're doing. Should be cool. Intrada is a label and a mail order outlet, write for free catalog to 1488 Vallejo St, San Francisco CA 94109, or call 415-776-1333.

Koch: New Koch recordings in the pipeline include: *The Magnificent Seven* and *The Hallelujah Trail* (Bernstein); Unrecorded Classic Western Scores, featuring *The Searchers* (Steiner), *Shane* (V. Young), *Lonesome Dove* (Poledouris), and *Lonely Are the Brave* (Goldsmith); A Bernard Herrmann recording, with *The Devil and Daniel Webster* Suite, *Currier and Ives* Suite, *For the Fallen*, and *Silent Noon*; a Franz Waxman chamber music CD. Will advise if/when any of these recordings take place.

Label 'X': Due in August from this Fifth Continent label are three new CDs: LXCD 2: *Cinerama South Seas Adventure* (Alex North), including three stereo tracks not on the original 1958 Audio Fidelity LP. LXCD 6: *Utu* (John Charles), first CD issue of the Australian composer's score. LXCD 7: *Yor: The Hunter from the Future* (John Scott), first CD release of 1983 score including a suite of new selections not available on original LP. Two more new CDs are due later in the year, TBA soon.

Milan: Due on August 24th is *Baraka* (various artists); due whenever the movie comes out is *Son of the Pink Panther* (Mancini); due later this year is another volume of Tex Avery Cartoon music by Scott Bradley.

Play It Again: The next release from this British label, distributed by Silva Screen, is *The Don Black Songbook*, a CD with 22 songs with lyrics by Black, 10 with music by John Barry. In the works for fall is another volume of British TV themes from the '60s and '70s.

Prometheus: Due soon, if it's not already out in Europe, is a CD of *Robotjox* (Frederic Talgorn). Due in the fall from this Belgian label is a Don Davis CD coupling the score to the 3-D film *Hyperspace* with newly recorded music from *Beauty and the Beast* (TV); also, a Miklós Rózsa CD with *The Power* plus choral music from *Ben-Hur* and *King of Kings* (previously available on Citadel and Medallion LPs).

Silva Screen: Due soon (FILMCD 135) is the new recording of Franz Waxman's *The Bride of Frankenstein* (1935) plus *The Invisible Ray* (1935). This is imminent in the U.K., and due in September in the U.S. The new expanded CD of *Supergirl* (Goldsmith, 1984) is out in the UK, with the Silva America release imminent.

Varèse Sarabande: Due on August 18th are *Needful Things* (Patrick Doyle), *King of the Hill* (Cliff Martinez & songs), *A Norman Rockwell Christmas* (traditional Christmas songs, TV special). Due on August 31st is *The Secret Garden* (Zbigniew Preisner). Tentatively due in mid-September is *M. Butterfly* (Howard Shore). • Still coming along for release this fall is Varèse's recording of Alex North's unused score to *2001* (Jerry Goldsmith conducting the National Philharmonic Orchestra). • CDs of Bill Conti's score to *Blood In, Blood Out* (aka *Bound by Honor*) have been pressed, but unfortunately, the project had to be canceled for one reason or another. Finished CDs do exist, but none are available. In other words, none are available. To rephrase that, none are available.

CURRENT FILMS, COMPOSERS, AND ALBUMS listed from The New York Times of July 19, 1993

<i>Amongst Friends</i>	Mick Jones	Atlantic	<i>In the Line of Fire</i>	Ennio Morricone	Epic Soundtrax
<i>Cliffhanger</i>	Trevor Jones	Scotti Bros.	<i>Jurassic Park</i>	John Williams	MCA
<i>The Coneheads</i>	David Newman	Warner Bros. (songs)	<i>Last Action Hero</i>	Michael Kamen	Columbia (songs)
<i>Dennis the Menace</i>	Jerry Goldsmith	Big Screen	<i>Poetic Justice</i>	Stanley Clarke	Epic (songs)
<i>The Firm</i>	Dave Grusin	MCA/GRP	<i>Rookie of the Year</i>	Bill Conti	
<i>Free Willy</i>	Basil Poledouris	MJJ/Epic	<i>Sleepless in Seattle</i>	Marc Shaiman	Epic Soundtrax
<i>Hocus Pocus</i>	John Debney		<i>Weekend at Bernie's 2</i>	Peter Wolf	

COLLECTOR ADS

WANTED

Philip Duncan (103 Hollingreave Road, Burnley, Lancashire BB11 2HT, England) is looking for *The Wrong Box* (John Barry, Mainstream S 6088). **Walter Thomas** (633 Post St #451, San Francisco CA 94109) is looking for non-commercial (studio only) pressings of: *Prizzi's Honor*, *Juliet of the Spirits*, *Garden Fine Continues*, and *Il Cappello Di Paglia Di Firenze*. Also looking for any information on singers "The Cascading Voices" and film music songs done by "The Ambrosian Singers," commercially or non-commercially.

FOR SALE/TRADE

Glenn Baker (6133 Queen Anne Court, Norcross GA 30093) has the following mint CDs for sale. Minimum order \$10; add \$1 per disc shipping: *Shining Through* (Kamen, \$8), *Beethoven* (Edelman, \$5), *Bodies, Rest & Motion* (Convertino, \$7), *Hundra* (Morricone, \$7), *Nails* (Conti, \$8), *Prince Valiant* (exchange, \$3), *Rage in Harlem* (Bernstein, \$5), *At Play in the Field of the Lords* (Z. Preisner, \$7), *For You and Me* (Popul Vuh, \$5), *The Spirit of Olympia* (Arkenstone & Kostia, \$5), *Raising Cain* (Donaggio, \$7), *In the Line of Duty* (Snow, \$8), *Brazil* (Kamen, \$8), *Educating Rita* (Hentschel, \$6), *Little Man Tate* (Isham, \$8), *Off Limits* (J.N. Howard, \$7), *Pastime* (Holdridge, \$7), *Twin Peaks* (Badalamenti, \$7), *Omen IV* (Sheffer, \$6), *Showdown in Little Tokyo* (Frank, \$7), *White Sands* (O'Hearn, \$7), *And You Thought Your Parents Were Weird* (Miller, \$7).

Adam Harris (PO Box 1131, Sheffield MA 01257, ph: 413-229-3647) has for sale the following CDs (in mint cond.) for \$6 ea. plus \$2 p/h: *Turtle Beach* (Neal), *Batman Returns* (Elfman), *The Long Walk Home* (Fenton), *Enemy Mine* (Jarre), *Wisdom* (Elfman), *Bandolero!* (Goldsmith), *Star Trek IV* (Rosenman), *Defending Your Life* (Gore), *House I & II* (Manfredini), *Nuts* (Streisand; her only film score, no vocals), *Fisher King* (Fenton), *Triumph of the Spirit* (Eidelson), *Crimes of the Heart* (Delerue), *Cool World* (Isham), *Wizard of Oz* (original cast), *Ruby* (Scott).

Bob Mickiewicz (7 Whittemore Terrace, Boston MA 02125) is looking to contact fellow collectors interested in trading soundtrack and show recordings. The following is a partial listing of the hundreds of recordings available for trade (LPs): *Agatha* (Mandel, Casablanca NBLP-7142), *Across the Great Divide* (Kauer/Lackey, Bella Linda BLS-1001), *Born Again* (Baxter, Lamb LL-1041), *The Cowboys* (Williams, RC-31), *The Dove* (Barry, ABC ABDP-852), *Days of Heaven* (Morricone, Pac Arts

READER COMMUNICATIONS

TRADING POST

PAC8-128), *Five Savage Men* (aka *The Animals*, VJS 1211), *Gian Burrasca* (TV, Rota, RCA PML-10380), *Inchon* (Goldsmith, Regency RI-8502), *John II Bastardo* (Fidenco, CAM MAG 10.015), *The Long Duel* (Scott, ATCO SD-33-228), *Madron* (Ortolani, Quad QUS-5001), *Mary, Queen of Scots* (Barry, Decca DL-79186), *Naked Ape* (Webb, Playboy PB-125), *Patrick* (Marangolo/Goblin, Cinevox MDF 33/133), *Rider on the Rain* (Lai, Capitol ST-584), *Suspiria* (Goblin, Attic 1042), *The Train* (Jarre, Unit. Art. UAS-5122). Hundreds of other LPs, 45s and CDs are available for trade. Send your detailed want lists with your specific requirements. He is actively looking for trading contacts worldwide to trade for (1) import (non-USA) scores and shows; (2) private/obscure/unusual pressings; and (3) noncommercial/studio-only recordings.

John Milak (PO Box 382, Girard OH 44420, ph: 216-530-6761) has for sale the following "like new" CDs for \$8 each: *Superman* (U.S., Williams), *Darkman* (Elfman), *Mosquito Coast* (Jarre), *Koyaaniqatsi* (Glass), *Dick Tracy* (Elfman), *Consenting Adults* (Small), *Big Blue* (Serra), *Julia & Julia* (Jarre), *Taxi Driver* (Varèse, Herrmann), *Deep Star Six* (Manfredini), *My Left Foot/Da* (Bernstein), *Star Trek: TNG* Vol. 2 (Jones), *Astronomers* (Redford), *Silence of Lambs* (Shore), *Mad Max* (May). For \$9 each: *Company of Wolves* (Fenton), *Road Games/Patrick* (May), *La Dolce Vita* (Rota), *The Leopard* (Rota), 8½ (Rota), *Fall of Roman Empire* (Cloud Nine, Tiomkin), *Light at the Edge of the World* (Piccioni), *Classic Fantasy Film Scores* (Herrmann), *Hundra* (Morricone), *Moon 44* (Joel Goldsmith), *Until September/Star Crash* (Barry).

Henry Stanny (PO Box 31321, Los Angeles CA 90031) has for auction an original copy of *L'Avventuriero*, RCA SP 8022, almost mint condition.

You've been waiting for it—the first "Tribute to Jerry Goldsmith" SPFM limited edition CD to go up for auction, containing otherwise unavailable music from *The Flim-Flam Man*, *Take a Hard Ride*, *Magic*, and *Baby*. Send bids to: Goldsmith, PO Box 5297, Sherman Oaks CA 91413.

This is the trading post section of FSM, where readers can place entries of LPs/CDs they have for sale or trade, or LPs/CDs they are looking for, or areas they would be interested in communicating with others about, or any or all of the above & more. Grading is always record/cover. To place an entry, merely write in telling what you want to say—you may write your entry word for word or tell basically what you want to say and an entry will be written for you. This is a free service, don't abuse it with monstrous lists. Talk of tape dubs is generally uncool outside of very rare material that cannot otherwise be purchased or acquired.

FILM MUSIC CONCERTS

Colorado: Sept 25, 26—Colorado Springs; *Star Trek* concert: *The Next Generation* Suite (Jones), *Star Trek* TV Theme (Courage), *Deep Space Nine* Suite (McCarthy).

Connecticut: Aug 21—Summer Music Festival, New London; *Taxi Driver* (Herrmann).

Kansas: Sept 25—Topeka s.o.; *Magnificent Seven* (Bernstein), *Raiders March* (Williams).

Indiana: Aug 5, 13—Indianapolis s.o.; *The Natural* (Randy Newman).

New York: Aug 19, 20—Rochester Phil. Or.; *The Magnificent Seven* (Bernstein).

Oregon: Aug 10—Sun River Music Festival; *Generals* (Patton & MacArthur, Goldsmith).

Utah: Aug 11—Mormon Youth Or., Salt Lake City, *The Generals Suite*, *Magnificent Men and Their Flying Machines* (Goodwin).

Virginia: Aug 5—Nashville s.o. at Wolf Trap; *Hatari*: Baby Elephant Walk (Mancini).

West Virginia: Aug 21—Charleston s.o.; *Dr. Zhivago*: Prelude and Lara's Theme (Jarre).

Canada: Sept 3—Victoria s.o., British Columbia; *Musical Portrait of David Lean* (Jarre).

Norway: Aug 12, 13—Stavanger s.o.; *Psycho* Suite (Herrmann).

HOLLYWOOD BOWL CONCERTS: Summer fun continues with the Hollywood Bowl Orchestra, Hollywood: Aug 6, 7—*Reivers* (Williams),

West Side Story (Bernstein), Warner Bros.

Cartoons (Stalling), *Tiny Toons* (Broughton).

Aug 26, 27—Symphonic Night at the Movies (some live to film, revised program): *Robin Hood* (Korngold), *Citizen Kane*, *North By Northwest*, *Snows of Kilimanjaro* (Herrmann), *Spellbound Concerto*, *Madame Bovary*, *Ben-Hur* (Rózsa). Sept 3, 4, 5—*Taras Bulba* (Waxman).

JOHN WILLIAMS / BOSTON POPS CONCERT: John Williams will be conducting "A Night at the Movies" (mostly if not all his own music) at Tanglewood, MA, on August 31st. This is Williams' last Pops concert, and should be a biggie. Call ticketmaster at either 617-931-2000 (Boston), 413-733-2500 (western MA), 212-907-717 (New York City), or 1-800-347-0808 (other areas). Or, fax 413-637-8930.

SILENT FILM MUSIC CONCERTS: A monthly list of silent film music concerts (i.e. scores conducted live to silent films) can be obtained from Tom Murray, 440 Davis Ct #1312, San Francisco CA 94111. The list is very extensive and too lengthy to list here.

SPANISH CONFERENCE CONCERTS: "II Congreso Internacional de Música de Cine" will take place from Sept. 30 to Oct. 6 in Valencia, Spain, with a tribute to Jerome Moross as well as many film music concerts, the first to be con-

ducted by Lalo Schifrin. For info, write to: Fundación Municipal de Cine, Plaza del Arzobispo, 2 Acc. B 46003 Valencia, Spain; phone: 6-392-15-06; fax: 6-391-51-56.

WOLF TRAP CONCERTS: Wolf Trap Associates in Wolf Trap, Virginia, features a number of concerts over the summer. Next up are the silent films *Hunchback of Notre Dame* and *The Circus*, on August 6 and 7, respectively (live orchestral accompaniments to the films). *The Circus* is the original 1928 Charlie Chaplin score, recently discovered and reconstructed by Gillian Anderson, who conducts it here. For ticket info, contact: Wolf Trap Ticket Services, 1624 Trap Rd, Vienna VA 22182; phone: 703-255-1860. (Ms. Anderson will also be conducting a score to the silent film *Thief of Bagdad* with the Brabants Orchestra in Den Bosch, Netherlands, on August 26-29.)

This is a list of concerts taking place with the listed film music pieces in their programs. Thanks go to John Waxman for this list, as he is the person who provides the sheet music to the orchestras. If you are interested in attending a concert, contact the respective orchestra's box office. *Concerts subject to change without notice.* New/updated listings have dates in *bold italics*. (NOTE: "s.o." stands for "symphony orchestra"; works being performed follow the semi-colon in the listings.)

A TRIBUTE TO DAVID KRAFT

On June 24, 1993, film music lost one of its greatest champions, David Kraft. I was not fortunate enough to know David, though I certainly heard of his accomplishments, especially from the below three writers who have been kind enough to send in the following tributes.

I spoke to David Kraft once on the phone for about 40 minutes in February of this year; at the time, it was to be the first of many conversations.

but it sadly turned out to be the last. I was struck by David's knowledge, and was pleased that he liked the few issues of *Film Score Monthly* he would live to see. Unaware of the seriousness of his condition, I was even thinking of how much better *FSM* would be if I could get David to write for it. As the months have gone by since that sole conversation, I have tried to recall the things that were said in this, my only contact with a

great man, and am frightened how the memories slip away with each passing moment, just as David's great knowledge is now lost to us. David, I wish I could have known you.

It is now the least I can do to publish these articles by writers far more qualified than I, so that David's memory can survive. Additional articles for future publication are welcome from anyone who would like to submit them. -Lukas

DAVID KRAFT: A PERSONAL REMEMBRANCE

by RANDALL D. LARSON

The premature passing of a friend—and isn't the death of any friend premature, regardless of age?—remains one of life's bitterest fruits, and the death of David Kraft at the age of 35 clings sourly to the throats of film music.

David was a perceptive, insightful student of motion picture music who made friends with the biggest as well as the smallest members of the film music community, and a friend. He was a frequent attendee of film music recording sessions and was respected by the professional as much as by the enthusiast. Aptly described as one of film music's greatest unsung heroes, David's many interviews illuminated the work of composers, music editors and related professionals and led to a renewed understanding and appreciation of their work for many of us.

David Kraft first came to my attention when I discovered *Soundtrack Collector's Newsletter* sometime around 1975 or so. He was a frequent contributor to the early SCN in the form of in-

depth interviews and photography. When I began to publish *CinemaScore* in 1979, David made himself available either interviewing composers for me or putting them in touch with me, and always providing photographs to go with our interviews. Unquestionably, David's work, his generous suggestions and his vital referral network had a lot to do with the growth and success of *CinemaScore* which wouldn't have had half its impact without Dave's input or involvement. David rushed me the photos for my first *Cinefantastique* film music column, and had he not it's doubtful that this article and many to follow would have seen print. Dave helped me get in touch and visit some of the composers interviewed in my *Musique Fantastique* book and, again, took photos to accompany the interviews. I remember visits to Arthur B. Rubinstein's home, a pleasant afternoon with Paul Dunlap and a lengthy interview with Basil Poledouris, arranged or accompanied by David.

But David Kraft was more than just a professional colleague. Though we met on only two or three occasions, we kept in touch by mail and telephone. He called a couple of months ago from his Pittsburgh hospital room, as optimistic and considerate as ever. He was thoughtful and generous; when I got married David sent a gift. When we had our first daughter, David sent a gift. When we had our second daughter, David sent gifts for both girls. David was a gracious host when I made all-too-infrequent visits to Los Angeles, and impressed me equally when he invited me to observe his job as director of the evening news for a local LA television network.

As much as for his friendship as his professionalism, David Kraft will be missed. His circle of friends and acquaintances extended far beyond his humble North Hollywood apartment and we all will remember him warmly.

His death is, indeed, and sadly, premature. •

DAVID KRAFT MEMORIAL SERVICE REPORT

by JON BURLINGAME

An estimated 200 people paid tribute to the late David Kraft at a memorial service held Thursday night, July 8, on the scoring stage at 20th Century-Fox Studios in Los Angeles.

The setting was especially fitting, considering the many times that Kraft had visited the site to hear, first-hand (and long before the rest of us) the music that he loved the most: original scores for film and television.

Kraft was known in Hollywood as an Emmy-winning director for independent station KTLA's top-rated "News at 10." But in the film music community, he was revered as one of the world's leading authorities on the history and aesthetics of the craft (having written not only for *Soundtrack!* and *CinemaScore* but also the mainstream show-biz trades *Daily Variety* and *Hollywood Reporter*).

Attesting to his place in the film scoring world was the presence at the service of many film and television composers, including Jerry Goldsmith, Bruce Broughton, Bill Conti, Danny Elfman, Alf Clausen, Cliff Eidelman, Marc Shaiman, Christopher Young, Hummie Mann, Bruce Babcock, Graeme Revell, Fred Karlin, Richard Gibbs, David Kitay, David Newman, Craig Safan, Mark McKenzie and Basil Poledouris.

Poledouris was especially close to Kraft; it was from his yacht that Kraft's ashes were scattered in the Pacific Ocean during a moving ceremony for family and close friends a week earlier. Only a month before, the composer and his wife Bobbie flew back to Pittsburgh, PA, where Kraft had been hospitalized for the intestinal transplant he had undergone in February.

One hundred and twenty-five chairs had been set up in a semicircle around the conductor's podium. No one could have suspected that the

crowd would far exceed that number; nearly half wound up standing throughout the service.

The ceremony, which lasted about an hour, included excerpts from a handful of Kraft's favorite film scores: Nino Rota's *La Strada*, George Delerue's *Interlude* and Elfman's *Edward Scissorhands*. Not surprisingly, the Delerue theme brought many of the mourners to tears—among contemporary composers, few were Delerue's equal in evoking raw emotion with music, and Kraft's passing multiplied the music's impact many times over.

Kraft's former KTLA colleague Jeff Schultz (now a director at rival independent KCOP in Los Angeles) spoke first, reminding listeners of Kraft's love of restaurants and good food, his night-owl lifestyle and his cool demeanor under the pressure of directing a nightly newscast. Nick Redman, the former Bay Cities project director who is now an executive at 20th Century-Fox Records, recalled Kraft's steadfast friendship and unwavering support during darker days when the British emigre was considering moving back to England.

Kraft's brother Richard Kraft, now one of the industry's top film music agents, spoke of David's love of movies and his boundless passion for the music written for them. Said Richard: "David lived his life as a fan, a devotee of both the people he idolized and every single person he met." Danny Elfman lightened the mood with the notion that David might be at a fancy restaurant in the sky, debating the cause of film music with such departed composers as Max Steiner and Erich Wolfgang Korngold.

The remarks were followed by a touching videotaped tribute assembled by Richard Kraft—a kind of scrapbook of still photographs and videotape that included a series of pictures of David through his youth, his TV-directing career

(including footage of him accepting his Emmy in 1990), his personal life with family and friends, and his presence at many film music functions including BMI and ASCAP affairs and Society for the Preservation of Film Music dinners—with John Barry's symphonic arrangement of *Midnight Cowboy* as the underscore.

Concluding the evening was Goldsmith's theme from *Papillon*, another of Kraft's favorites and particularly appropriate given the nature of the film and the solemn occasion.

Before and after the service, friends gathered in small groups throughout the massive Fox soundstage to remember their friend and colleague. Among the others in attendance were director Jonathan Kaplan, film music historian Tony Thomas, Bernard Herrmann biographer Steven C. Smith, film music archivist David Mitchell (one of Kraft's lifelong friends, dating back to their days together in nearby Bakersfield), officials from both BMI and ASCAP and a quintet of top scoring mixers: Armin Steiner, Bruce Botnick, Danny Wallin, John Richards and Tim Boyle.

KTLA was generous with on-air time in paying tribute to its late news director. Veteran anchor Hal Fishman, a fixture on the LA news scene for decades, read Kraft's obituary June 25, calling him "talented, creative and intelligent" and adding that "David's courage and lust for life will remain an inspiration for all of us."

Fellow KTLA newsman Stan Chambers reported on the memorial service during the July 8 newscast, noting that "[David's] spirits were always up. He never complained," and calling him "a rare individual who achieved his dreams." His piece concluded with a freeze-frame shot of a smiling David Kraft, accompanied by the words "So long Dave... We'll miss you," held for a few seconds and faded to black. •

IN MEMORY OF A FRIEND: DAVID KRAFT (1957-1993)

by NICK REDMAN

One of the most joyful things in life is the discovery of a new friend. One minute you don't know someone and the next minute you do. Often it's that simple. In the case of the best friendships, the transition from stranger to close pal is so seamless that you didn't realize it happened, that it feels like it was always that way.

David Kraft grew up in California with an ingrained love of films and film music. He was an inveterate researcher and keeper of statistics. If he loved a subject, he was determined to know all he could. He acquired knowledge easily and wore it as well as an old and trusted overcoat. Wise and talented beyond his teenage years, David sought the avenue that would best express his gifts. After considering film school for a while, David switched his attention to television, and more specifically television news. As a youth, David had shot his own 8mm movies, and he used some of the footage from those films to help land him a job in the news department of a local TV station in the town where he was living, Bakersfield. Quickly, David became a valued member of the news team and within a couple of years began exploring the possibility of moving to a larger market.

An opportunity arose for David to interview for a position at KTLA-Channel 5, in Los Angeles. The job that was up for grabs was news director. Even for someone who was already working in the LA market that would have been daunting enough, but David was working in Bakersfield, only two hours in distance from LA, but for all practical purposes a universe away from the second largest TV market in America.

David, and his younger brother, Richard, had many times made the journey from Bakersfield to LA just for a new movie, or to haunt the record stores for the latest in soundtrack releases. (David and Richard together had managed to amass one of the finest soundtrack collections in the country.) Now though, David was entering LA for an interview that would change the course of his life. Astonishingly, he was accepted, and at the age of 23 became one of the youngest directors in KTLA's history. (Over the years David would receive many awards for his directing, including, in 1990, an Emmy.) This in itself would have been a remarkable feat, but when coupled with David's physical disability the achievement became monumental.

At ten years old, David contracted an ailment known as Crohn's disease, and sadly he would develop the severest case known to California's medical practitioners. Crohn's disease is a cruel, relentless ravaging of the intestinal system requiring surgery to remove the most affected parts. In the majority of cases Crohn's dies out when the patient reaches his twenties, but with David, the disease knew no boundaries; it continued, laying waste to his entire abdominal region. At Cedars-Sinai, one of LA's most prominent hospitals, the doctors continually fought a defensive action against the illness, the progress of which was out of control.

As a director of KTLA's night-time "News At Ten," David revelled in the challenge of directing live television. For his first two years there, even his illness gave him a break. It sat around, biding its time, but it allowed David to turn into one of KTLA's most beloved employees, a fixture that everybody wanted around. This would be essential in later years as David was forced to take more and more sick leave. The station always stuck by him, assuring David his job would still be there when returned from his lengthy trips

to the hospital. David, never one to waste even a second, immersed himself in his private passion, film music. Determined to meet and get to know everyone in the Hollywood film music community, David attended all the recording sessions he could bluff his way into, and gradually he became as much a fixture in the film music scene as he was in the news fraternity. He contributed many articles on film music and interviews with film composers that appeared in periodicals as diverse as *The Hollywood Reporter*, *Variety*, *Movieline*, *CinemaScore*, and *Soundtrack!* To this day, some of David's interviews remain the best ever printed on their chosen subjects. Because of his vast film music knowledge, David also was sought after by studio music departments and music editors who wanted advice on temp tracks and particular music usages. David happily obliged, often lending his rarest soundtracks to aid the cause. David and his brother Richard were as close as two brothers can be, and David took especial pride in Richard's film music accomplishments. Unwilling to be stranded by himself in Bakersfield, Richard followed David to Los Angeles, where he got a job in the music department at Cannon Films. (Like David, Richard was besotted with film music and tackled it as a profession.) After his stint at Cannon (where music was a dry well), Richard accepted a position as a junior agent at the old "Bart-Milander" agency. Worried by the clients who had trouble working, Richard decided that agenting wasn't for film and went to Varèse Sarabande as their chief soundtrack producer. During his tenure there he was instrumental in launching Danny Elfman's film composing career, and returned to the agency business at the huge conglomerate, ICM, with Danny as a client. (Later, Richard would leave to be an independent, adding partner Lyn Benjamin, and founding "The Kraft-Benjamin Agency.")

In the summer of 1987, I was undergoing a transition of my own. I was in the process of moving to Los Angeles from my home town of London, and finding the prospect worrying. Chiefly I was moving because I needed a change of scene, and also because I was engaged to be married to a lovely young lady from California, Nectar Goldman. As a writer and producer for films and television, I quickly had to find something to do in LA, so I opted to do something crazy. I began to research the possibility of a documentary on American film music for British television. (This was before I realized that nobody is interested in documentaries in Hollywood.) So I needed to find someone that was connected to the film music world. At a loss, I called Varèse Sarabande and got Richard on the phone. "I'm looking for somebody who knows a lot about film music," I explained. "Really," replied Richard in a not-quite-interested-but-I-think-I'll-humor-this-guy kind of voice. "You should talk to my brother."

After that week, I had lunch with David and we chatted for hours. He was amusing, quick-witted, and told me everything I wanted to hear. After lunch we returned to my apartment where he met Nectar, and we knew that we had a new close friend. From that day on, Monday evenings were set aside for David (one of his two nights off a week from the station), and he would routinely visit us for dinner and a movie, either at home or at the theater. David proved to be an exceptional human being, constantly surprising me with his abilities, wisdom and compassion. He pushed his own infirmity into the background, and concentrated on the well-being of his companions. I went with him on several occasions to watch his

direction of the Channel 5 news, and I was struck by his demeanor under pressure. He was the consummate professional, calm and assured. He instilled faith and confidence in his co-workers, even on days when his own physical discomfort was so intense that a lesser person would have been destroyed by the illnesses' cause and effect. Shortly after I met David my father passed away, and I stayed back in England for several months, still wavering over whether or not to settle in California. David was ferociously supportive, and my decision to live in LA is partially attributable to him. Likewise, the change in direction my own career has taken is largely due to David's (and Richard's) support. I would not be doing what I'm doing now without the help of these inimitable brothers, and for that I'll always be grateful.

In September 1992, after another spell in the hospital, David was told by his doctors that there really wasn't any more they could do for him. The only thing left was experimental transplant surgery that was being pioneered at the University hospital at Pittsburgh, Pennsylvania. David agreed to try this final option. Several times in the past, David had almost died from his ailment. He was an unbelievably courageous fighter who loved life and was willing to endure anything to keep going. He duly flew to Pittsburgh where he underwent endless tests while waiting for a suitable donor. In February 1993, a donor intestine was located. By coincidence, my daughter Rebecca was born in the same week as David's operation. My friendship with David was now elliptically framed by two hugely emotional events in my life. The death of my father and the birth of my daughter. I spoke to David on the phone the day after her birth, and he told of how dearly he wanted to see her. When Rebecca was four days old, David was sent for surgery. The operation was protracted and difficult. Afterwards David suffered the consequences of a number of complications. He was rarely able to emerge from the post-op fog, but about a month before the end he managed to make some phone calls. I was one of the recipients. He spoke of his progress and his will to battle on, he demonstrated once again the indomitable desire that he had to break through the clouds of the disease to the sunshine on the other side. He spoke of returning to his beloved LA and of his other great love, movie music. I told him how much he was missed, not just by me, but by everyone who knew and loved him. In the late evening of June 24th, 1993, David finally succumbed after numerous complications besieged his weakened body. He was, at the end, the same dignified, valiant, tower of strength that he had been all his life. Simply put, David was a unique individual. In a world of clichés and hyperbole, no other words need apply. David was a mensch.

In the weeks that have followed his death I have talked with many people that knew him. And the story is always the same. Everyone is armed with the picture of David that was true. Everyone knew him for what he truly was. There is no substitute for a great friend. The reason that person is your friend is the uncommon bond that links you together. With other friends you have different bonds, different reasons for being. When you lose a friend that bond is gone; irreplaceable, irretrievable. A friendship is a precious thing. And with David I count myself blessed to have experienced it.

JOHN BEAL



Interview Part I

by LUKAS KENDALL

At the movies, isn't it a bummer when the coming attractions end and the movie starts? Also, isn't it a mystery how these trailers often contain music from other film scores; or music which sounds like other scores changed around a bit; or music which sounds like nothing you ever hear again? To shed light on these mysteries is John Beal, one of a few composers who specializes in trailer music. He's scored trailers from Aladdin to First Blood to Patriot Games to Working Girl, and was formerly a composer for film (The Funhouse, Terror in the Aisles) and television (Happy Days, Vega\$, Goodtime Girls, Chicago Story). John is an incredibly talented composer who has done amazing work in some absolutely horrifying time-frames, and I thank him for taking the time to do this interview.

Lukas Kendall: I was wondering if we could begin by discussing the process of how a trailer is scored from start to finish.

John Beal: It varies a lot on the one hand and there's a certain consistency about it on the other hand. 95% of the time, trailers come to me with temp music on them. That's because the trailer has often taken six months to develop, first with dailies, then final cuts as things become available to the trailer house. And the whole time they're putting samples together for the producers and marketing people at the various studios, they have to lay in temp music, so that everybody can understand that there will be music. They don't seem to be able to see if the scenes are working or not working on their own merit, they have to have something there even if it's some kind of wallpaper to give them an impression of what the final trailer is going to look like. What happens is that over the course of this three to six months, people become so used to one specific piece of music, that by the time they get ready to finish, they have what we call "temp dub love." They can't get away from it. It doesn't matter what you do, they keep saying, "Yeah, but that doesn't sound quite like such-and-such." And most often they find they can't even license the piece of music they're in love with. What usually happens to me is that I'll get the trailer at five o'clock a day or so before the dub when suddenly somebody realizes they need to address the fact that there's no music they own for the trailer. Then there's a big panic. They want it to sound like something James Horner, John Williams or Alan Silvestri wrote, as big as it can possibly be, somewhere between 90 and 120 musicians, they want it for a dollar ninety-eight, and they want it by the next morning so they can show it to the producer. The thrill is trying to get that kind of quality done in that short a period of time.

The other way I work is fairly early on in the stage of development, like the 7th or 8th cut of

the trailer, when it's close to finishing. They'll send me something with temp music and say, "Can you write something in this style, that catches all the picture hits, and does all the dramatic things that this temp track doesn't do," because of course it wasn't scored for this trailer. Then it's a matter of writing in a derivative style, one that's close enough to please the producer, but far enough away that the composers won't get angry with me—or if anything, they'll be flattered—and doesn't put the studios in any kind of liability. I end up writing every kind of music there is from A to Z, in the style of almost every composer who is well enough known to have his or her stuff available for tracking purposes.

As the trailers develop, I get back as many as five or six different cuts—like a two and half minute trailer that they now want to get down to two minutes—and in the course of that they've cut up my music pretty horrendously. Or they've changed the picture entirely, and reversed the whole running order of things, and now you have to re-conceive the whole concept of the trailer. I've done as many as eight different versions, completely different styles of music, because people have a difficulty nailing down a decision. There's a great deal of paranoia in the industry about committing to a decision. Everybody feels as if their career is going to die if they make one wrong move. I'll get calls after submitting a full orchestral demo, done with samples, and they'll say, "Why did the trumpets go up there?" Well, I had two hours to get it done, and I had three choices: They could go up, they could go down, or they could stay on the same note, and I just picked one. "Well, we feel that when we test this, we just might possibly get some negative feedback on the fact that the trumpets go up here in this one scene." Of course my feeling is that the audience is responding to the content on the screen, and reacting to the emotions presented with the score. I don't think they're analyzing the trailer or judging the picture based on the music (although some moderately good pictures have been buried by terrible tracking jobs for the trailers and some very poor pictures have had incredible first weekends with great trailers).

So it's an interesting business and one that's hard to analyze or predict. It's a business more extreme than writing for film or television in that they are more aware of what music does, yet they are more afraid of what music does. You don't have the luxury of having anything that you can develop. It has to start with an attention grabbing device, and it has to go for broke on until the end. My usual problem is that by the time we get to the end and everybody is wailing, and the drums are catching every picture cut right between your eyes, they come and say, "Gee, we'd like to know if you can add more drums and a

bigger orchestra on the end." It's kind of like taking a photograph—the more people you put in it the farther away you have to get with the camera and the harder it is to distinguish faces. I'm constantly trying to explain to them that less is best in many cases. Going for the impact is more important than going for the volume.

When I work, the narration usually has not been done, most of the dialogue is scratch dialogue from the dailies, and it's hard to predict what the levels of dialogue are going to be or even which voices are going to be used. It's much the same as what theatrical and television composers are faced with now. When I first started composing, pictures were much closer to completion, and yet they still had 8 or 10 weeks available for the composer to work to what was almost a locked sound mix and a locked picture, close enough to say that this person is speaking in this tonal range, and I can write around that. Nowadays, film composers are composing right up to the last minute of the recording session and sometimes even after that just prior to that dub. All this boils down, again, to people not being able to commit to a decision, which I think puts undue stress on all composers. It's most horrendous on television composers, and it certainly affects film composers who don't operate with the big budget films, when they have to provide a tremendous amount of music on a less-than-desirable budget. So the same things are inherent with the trailer business, it just seems much more intense. It's much faster, it's much crazier; you're dealing with an advertising mentality as opposed to an art mentality. You have a lot of producers—every trailer has to go through all the producers, producers' assistants, executive producers, executive producers' partners, co-partners, co-producers, actors who have some say in the final advertising, etc. Then it goes to all of the executives in each of the studio corporations, and when that gets all done and they play it for their girlfriends and sisters and children, and everybody has finally agreed on version 20, alternate take A, it goes to the highest level at a studio, the invisible owner, who then says, "You know, I'd really like to have this campaign go a whole different way." And everybody starts all over again.

Regarding how generic some of the music ends up sounding: the trailer business is one of test-marketing, just like they test-market soap. Every cut, shot and scene has to be test-marketed with an audience before anybody can decide if it actually works. Every time we do something, it goes out for a test. They say make changes, we make the changes, it goes out for another test, and this goes on and on right up until the very last minute. Times have come when I've been given a project at midnight for a 6AM dub next

morning. And they come back and say, "You know that guitar line in that one spot, when we take away the dialogue and effects and listen to it all by itself, we can tell it's not a real guitar." And I try to explain to them diplomatically that at midnight it was a bit difficult to find a decent studio rhythm section so we could record that one little guitar lick, and hopefully with sound effects and dialogue it will be less apparent to an audience. But that happens quite a bit, especially with one of the studios in town that always calls me at 7 or 8 o'clock at night and sends me something by midnight for the next morning.

When this happens, you end up writing the first thing that comes to mind. You don't even have time to absorb the picture as it stands, you just do something that you know works. It comes so fast at you that after all your years of experience, you have to trust that anything you write will work. It may not be inspired or a great piece of music, but you know that device will work or that harmonic structure will work for this dramatic point. Also, because they have made a decision so late that they even *need* music, they're still re-cutting, and will continue to re-cut right up to the dub. So, you usually have to rewrite and re-record that two and a half minutes as many as five times over three or four days. I don't mean just make a few edits here or there; sometimes it has to be completely rewritten because they've changed the trailer's entire order of events. Something that started small now starts big and ends small. It's a medium of writing even more grueling than television in some respects, because of the time factor; it's less grueling than television because you're not trying to re-develop the same music over and over again.

So, there's a lot of confusion, but it's a business I love because I was raised to believe that a composer for film should be able to write in any style of music upon demand and write it well. The people I studied with, like Dominic Frontiere, George Dunning, and Earle Hagen, all reinforced that belief. Nowadays, agents and producers seem to want composers who write in one specific style of music; it makes them very easy to sell. You go in with a marketing commodity, you know this is exactly what this composer writes, he doesn't write anything else, and this is what you want for this picture. I think a lot of fine composers sacrificed their ability to write in a number of styles just to take the pictures that are made available. And of course you would do that, it's naturally to your advantage. But for me, I get to write a different kind of music for every cue. I do between 40 and 50 trailers every year, and that's 40 or 50 different kinds of music, or dissimilar kinds of music. I get to figure out what I consider the needs are of that product, and write as dramatically impressive a piece of music as I can, write two minutes of it, and walk away. And then on to the next one. That makes it very exciting, and certainly mind-stretching.

LK: Could you give some examples of specific trailers on which you might have received odd instructions?

JB: Well, one example you mentioned in your monthly was the *School Ties* trailer. They sent me a piece of music on a Tuesday night at about 7, and they said "We want something just like this." And I said, "What do you mean, just like this?" And they said, "We want something that sounds absolutely identical to this, but just change the melody enough so that it's not plagiarism." And I asked, "Well what do you mean, change it just enough?" And they said, "Well, we want the exact same orchestration, we want the exact same colors, we want the exact same instruments playing the various lines, we just want the melody changed." I had to record with a 60

piece orchestra the next day; the dub was the day after. I didn't even know where the piece of music had come from. But I did it, got it recorded, everybody was thrilled with it, we went to the dub, everybody came back thrilled with it, it went out in the theaters and on television, and the composer whose work had been imitated called in and said, "Hey, that's my music." In comparison, there was identical orchestration, style, and yes, the instruments played similar parts in the same places, with a string lead going to a trumpet solo going to a French horn soli section, exactly as that composer's cue had been done. If you were to overlay the two cues you would notice that they were harmonically different and that the melody was different, but not enough so that a person who didn't understand how to distinguish the two would ever hear the difference. If they heard one and then you played yours, they'd probably say yeah, it's the same music. So there's a case where the studio had asked me to do something which was improper at best and unethical at worst, and then of course they were shocked to find that they didn't have complete ownership of the material. [Ed's note: John was obviously very diplomatic in discussing this situation, but for those readers now wondering what the piece of music was, it was from Robert Folk's *Toy Soldiers*.]

The most common knock-off that everyone did for a number of years was *Terms of Endearment*. I think I've done fifteen different versions of it. I've even got calls asking if I could knock-off my knock-off of *Terms of Endearment*. It gets to a point where you're wondering if you've gone full circle back to the original melody or not. One studio sent me back six times to get closer, and when they were finally satisfied with how close it was, their legal department said it was too close and they couldn't use it. The blame then came back to me, because of course it was all my fault that I had gotten too close, even though I had gone back six times to re-record it at their request. So those are discouraging times. I would much prefer being given a piece of material and allowed to score it from scratch. Those that I have done have never come back to me for changes, have always been very well-received, and have certainly made good product for my composing reel.

LK: Some of those might be...?

JB: I did a piece years ago for *Deadly Blessing*, which was a low budget picture. They wanted something that did what the *Omen* did, but they didn't give me a temp-track. So I used a huge orchestra and choir singing Latin lyrics that was much in the style of *The Omen* but which was completely original and fresh. So it did what the client asked for it to do without being an imitation. One I'm working on now, *Searching for Bobby Fisher*. They gave me the footage and said we'd like something intimate; it's a three character play, so do what you think will work. And I did. I think it's a lovely piece of music; they think it's a lovely piece of music. Of course the wrinkle in that is that now the picture's been moved up from a fall release to a summer release, someone at the highest levels has decided that because it's a summer release, to compete with *Cliffhanger* and *Jurassic Park* and all these other pictures, it needs to be presented as an epic drama. So they're searching for music that indicates it's a huge, full-blown, summer adventure film, when in reality it's a very small and intimate story of a young chess player torn between his parents and his chessmaster. So this is going to be an interesting advertising campaign. Right now I'm working on *Rising Sun*, which takes place in the Japanese corporate world. It's a mystery. It takes place in Los Angeles, with one

character sympathetic to the Japanese culture and one who is not. The marketing people came back from their first teasers and the response from the audience was that this looks like a wonderful film in the style of *Black Rain*. That seems to have upset some people because it's not a Japanese film taking place in Japan, although many of its central characters are Japanese. So the new marketing campaign has been instructed to present a trailer that does not indicate that there are Japanese in the film, or that there is anything remotely Japanese about the film. It's very difficult when you see scenes of Japanese musicians playing Japanese instruments not to want to include Japanese sounds in the track! And I think that's going to be an interesting marketing decision, to present a film about a Japanese murder in a Japanese corporation, with Japanese technology involved, and with the title, *Rising Sun*, to try and sell it as a picture that has nothing to do with Asian culture. [Ed's note: A compromise has since been reached on marketing *Rising Sun* with some Japanese elements, but not entirely as a Japanese film.]

LK: Of the trailers being done today, about how many get original scores?

JB: About one in four pictures from the major studios gets some kind of original treatment. Either it's bookending a piece of existing score, with an intro and an ending, adding a new transition if they can't make a transition work, or doing a complete re-score. I guess there are about 200 pictures released from the majors over the course of a year. I also do some work for the smaller studios, like New Line and Miramax, and do some network promotion for NBC for their movies of the week. All in all, it amounts to a large number of projects, crammed into just a few days of work for each one. In the case of the network promos, it's usually a same day or next day turnaround, because it usually ends up going on air that night or the next day. That's where the work comes from. There's not enough trailer work to sustain an industry of composers, but it is a good way to get some demo material on yourself. A problem is that scoring for marketing purposes is an entirely different ballgame than scoring for features or television. The requirements are different, and the people you deal with have totally different personalities.

LK: I went to the movies last night and noticed two consecutive trailers each tracked with the exact same piece from *The Rocketeer*. Do you notice fads like that?

JB: We go through cycles. *Rocketeer* is a big one, I've done two or three different versions of the slow theme from that. *Terms of Endearment*, *The Abyss* are used quite a bit... *Aliens*, of course, you hear all the time... yes, there are definitely patterns. It comes from... I was about to say a lack of originality, but in all fairness, I think it's a lack of time. The editors who are busy tracking these things as they are busy cutting them are not music editors. They're film editors, they reach up on the shelf and grab the CD that they know has powerful enough music that will work for their trailer. That gets temp-tracked in, and gets either licensed or imitated. Fortunately for the composers, the publishers have now discovered that there's a lot of money to be made in the tracking of cues in trailers. Fortunately for me, the publishers are charging so much for those cues that I'm getting to write more and more original music. When I first started doing trailers in the mid-'70s, the license fee for a piece of score might be \$250-300. Now, it's \$30,000-50,000. So it makes it a little easier for me to justify the budgets I need in order to recreate that kind of sound.

To Be Continued...

One group of collectible soundtracks that has been absolutely soaring in value over the past five years is the television soundtrack albums of the 1960s. Often in print for only a short time to coincide with a short lived TV show, these LPs are now sought by adult collectors who wish to relive those magical shows of TV's silver age.

Interest was sparked in the two true *Batman* albums, Fox TFS 4180 and RCA LSP 3573, by the success of the motion picture in 1989. There are many albums claiming to represent the *Batman* TV music but only the above two are legitimate soundtracks. Perhaps the top collectible television album is another Fox release, S-3186, *The Green Hornet* (RRS=9). Again, many will mistake an Al Hirt release for the original soundtrack because of the character's photo on the cover. Revised estimated value of *The Green Hornet* in mint is \$75 and up.

Of less interest to some but of equal collectibility are the RCA soundtrack albums to *The Saint* (LSP 3631, RRS=9), *Secret Agent* (LSP 3630, RRS=9) and *Secret Agent Meets the Saint* (LSP 3467, RRS=9). These albums were released in 1965-66 during the height of the spy/secret agent craze, which along with westerns, sci-fi shows and sitcoms, ruled the TV airwaves.

The western television shows of *Bonanza*, *Big Valley* and *Wagon Train* are represented by complete soundtrack albums. In the case of *Bonanza*, there are several albums, including *Ponderosa Party Time* and *Christmas on the Ponderosa*. Although these have nice cast covers and dialogue, the true soundtrack recording is on MGM SE 3960 (RRS=8), which is extremely scarce. This album has a nondescript brown and red artwork cover rather than a photo. The album ranks up with the *Green Hornet* and should command at least \$50 in mint condition. *Big Valley* (ABCS 527, RRS=8) remains true to George Duning's music but is rather brief in content. Difficult to find in stereo, value ranges from \$30-50. *Wagon Train* (SR 60179, RRS=9) is significant in that it contains a few tracks by John Williams, who was in his infancy at CBS at the time, and composing at a furious pace for multiple television shows. The *Wagon Train* album is less desirable because of rather "pop" presentations of the music, rather than straight orchestral

versions, but it features a full color photo and clean Mercury stereo pressing.

Is there anyone out there who isn't looking for a copy of *The Munsters* (DL74588, RRS=9) and/or *The Addams Family* (LSP 3421, RRS=9)? *The Addams Family* has remained in such high demand that it prompted a limited reissue several years ago, virtually an exact reproduction of the original album. If you've got a source for either of these albums, name your price!

My favorite television album which I've only seen once in my collecting experience is Capitol ST 1611, *The Andy Griffith Show* (RRS=9). This contains all the principal themes of the classic TV show with lyrics to the theme. The tracks are as close to the originals as you can get, and the sound is excellent. Value is \$50-75, availability is extremely scarce. Other significant TV albums of the 1960s include *Dennis the Menace* (Colpix CP-204), Williams' *Checkmate* (CS 8391) and *Heidi* (SKAO 2995), and a plethora of Hanna-Barbara TV shows with albums that are skyrocketing in value. Two albums to *I Spy*, WB WS 1637 and Cap. ST 2839, and *Man from Uncle*, RCA LSP 3475 and LSP 3574, remain in relatively good supply (RRS=6-7).

The Hunt: Yes, we now have stories to kick off this new section of Collector's Corner! Mack Twamley of Hemet, California writes in to tell of a terrific find. While at a garage sale last year, he came across a copy of Max Steiner's *Parrish* score (WS 1413) for 50¢. He noticed some heavy marker pen writing across the bottom of the front cover and thought "oh &%(*!%#!! there's writing on the cover" (which as Recordman will tell you, always knocks down the value). On closer inspection, it read, "For Einar, sincerely, Max Steiner 2/9/65." He then realized there was no particular hurry to get the writing removed!

Mack also writes, but has difficulty putting into words, the thrill he recently experienced when he found a mint *Rhapsody of Steel* at a charity thrift store. At the risk of tooting my own horn, I must add to this month's installment my ecstasy at finally finding the elusive *Professionals* in stereo. The blessed event occurred at 10:00 AM on Monday, June 21 at a very nice used record store in Toledo, Ohio. Condition was mint with only

slight yellowing of the cover, price was \$30. And, yes, the sound is spectacular.

The List of the Month: This month brings us to the end of a proposed Top 50 list of valuable soundtracks which will, hopefully, be officially sanctioned by *Film Score Monthly*. [Uh, sure —LK.] In order to do this, I need as much input as possible. I am going to open the floor up to any comments, corrections, additions or deletions you have to offer over the next thirty days. If you feel a record that should be in the top fifth was omitted, or a record was ranked too high, etc., let me know. Please review the lists from the last five months. Next month, I plan to print the complete list and following that will ask LP collectors with at least five years of experience to re-rank the list to their specifications. I will then take ten lists representing different geographical regions and average them by a point system to determine the final list. Your assistance is greatly appreciated. And now, the remaining albums:

41. <i>Casino Royale</i>	Bacharach	COSL-5005
42. <i>The Amorous Adventures of Moll Flanders</i>	Addison	RCA LSO 1113
43. <i>The Quiet Man</i>	Young	DL 5411 (10")
44. <i>The Sun Also Rises</i>	Friedhofer	KDL 7001
45. <i>Samson & Delilah</i>	Young	DL 6007 (10")
46. <i>Solomon & Sheba</i>	Nascimbene	UAS 5051, silk
47. <i>Ivanhoe/Madame Bovary</i>	Rózsa	MGM E-3507
48. <i>The Swan</i>	Kaper	MGM E-3300
49. <i>The Green Hornet</i>	May	Fox S 3186
50. <i>Sons of Katie Elder</i>	Bernstein	Col. OS 2820
51. <i>Andy Griffith Show</i>	Hagen	Capitol ST 1611

Note: I have removed *Twisted Nerve* from the top 10 list as it is disqualified on the basis of not being a commercial, domestic (U.S.) recording. 51 entries have been listed to make up for the removal. Entries must represent orchestral motion picture or TV soundtracks that are commercial, U.S. releases only; at some future date, we may attempt a list of private recordings. Relative Rarity Scale value "9" has continued to hold throughout the rest of these top fifty soundtracks.

Bob Smith can be reached at 2552 Twin Oaks Ct Apt 26, Decatur IL 62526.

THE ADVENTURES OF RECORDMAN

by R. MIKE MURRAY

THE ORGANIZATION RECORDMAN

Many years ago when Recordman's LP collection first overflowed into an actual second box, it suddenly dawned on him that he was spending more time looking for a particular album or cut than he was actually listening to the music. This was especially embarrassing when he had friends over and disappeared for hours while trying to locate an album he had just raved about. The first solution, of course, was to hopefully gather the collection together in a central location which was both convenient and relatively unobtrusive. The latter requirement came from Recordman's spouse who did not care to decorate in black vinyl, however brightly bedecked in cardboard.

This was back in the days when it was considered chic (but mainly cheap) for newlyweds to

have the ever popular bookcase made of bricks and wooden planks. Unfortunately, while this arrangement would provide adequate shelving for the mere printed word, it proved unsuitable for a growing record collection, i.e. the weight of the hundreds of albums tended to buckle the shelves and tip the whole structure. Nothing like cascading bricks at 3AM to set the nerves on end. The suggestion of steel shelving in the front room did nothing to enhance Recordman's early spousal image. Once the collection has grown beyond a certain stage, those simple little built-ins in the how-to supplements are inadequate. I have always envied the lady depicted in many of the early record advertisements, who would proudly, sweepingly point to her new "Webcor" console "record-player" and extol the virtues of its storage space for "up to 50 long playing albums." "Get real, lady," thought Recordman.

For those of us who collect LPs, the storage and organization of the collection can prove unwieldy and time consuming. While the size of the CD format helps somewhat with the storage problem, I know many of you have hundreds of these as well, and tend to lose track of what you have. The bulk of Recordman's collection, except for a few favorite pieces, has been relegated to what is, thankfully, a dry basement with temperature

and humidity controlled. I hate to state the obvious, but while basements are not the best environment, attics will spell the death of any record collection—unless, of course, you like graphic vinyl representations of the sine curve.

Before the advent of the PC, Recordman used to have large boxes of index cards, laboriously engraved with quill pen (at least it seems so now), containing information and location of each album. Updating a card file was quite cumbersome. The PCs are so commonplace now, and so easy to work with that the first software I bought was a database [dB] program which could be custom tailored by the user. Lately, I have noticed advertisements for many commercial dB's which are specifically geared towards the music collector. However, if you have dB software or dB capability as part of an integrated program, it is usually very easy for you to create your own record/CD dB with as many fields as you wish to have. My soundtrack dB contains the following fields: Title, Composer/Conductor, Label & Number, Record Condition, Cover Condition, Mono/Stereo, Year of Release, and Comments. In the "Comments" field I use "MST" (Movie SoundTrack) or "OBC" (Original Broadway Cast) and enter any other information as to type, artists or condition I think relevant.



As with any dB, once the info is actually entered, you can play around with it to get all sorts of interesting permutations. For instance, want to know how Alfred Newman albums you have on Columbia with the word "love" in the title from the 1950's? Hit the appropriate keys. Suppose you have an MGM album for which you don't know the release date. If you have a large number of MGM albums in the dB for which you do know the dates, you simply pull up all MGM labels, sort them by number, and compare the date fields, from which you can often extrapolate the release date fairly accurately. Check out the composer field and see how many spelling variations exist for Bernard Herrmann.

The problem, of course, is to find enough time to actually enter the info into the dB. It does take a lot of time, at least for Recordman, who still hunts and pecks. As the dB grows, you will want to avoid complete disaster by making several back-up discs which you update periodically—otherwise if your only file disc is damaged, you get to start all over again! When he first bought his PC, Recordman once spent over a year, an

hour or two a night, making a disc with over 6000 entries for a 45rpm collection. The disc was damaged when one of his potential heirs spilled milk on it. After briefly considering rewriting his will, and much crying over the spilt milk, he was able to save the disc only by sending it out for professional repair so that at least he was able to make several new copies of it. On another occasion, the PC was unknowingly plugged into a switch on the same circuit as the room light switch. After two hours of entries without bothering to save the updated information, little darling said goodnight and turned off the main light. Be prepared.

Once the information is entered, you can print it out in any format you wish. I have used the printouts for various record ads I have placed in the trade magazines and for a check sheet at flea market searches. I have reached the stage where I really don't know everything I have in my collection without referring to my printouts. For those who don't want to be bothered with any sort of format type listing, simply take one of the price guides, and with a pen and highlighter mark what you have, its condition, etc. Use the guide as your own check sheet.

As to the actual filing of the records, I have tried many variations over the years and have finally settled on straight alphabetizing by title, with the soundtracks and casts together. I do reserve a separate small section for compilation albums containing multiple tracks. I have found this the best system for me. I know other collectors who arrange by composer or artist. Recordman told me his spouse once suggested he arrange by the color of the jacket cover—he thought about it!

You really should purchase poly sleeves to protect the album covers, at the least for your

rarer albums. Buy these in bulk from one of the manufacturers advertising for the best price in the record magazines. They're too expensive to buy in the retail stores. Many collectors will remove the record in its inner sleeve and store it outside the actual jacket when they place it all into the outer poly sleeve. This is not attractive, but unless the records are very tightly packed together, it serves to diminish the ring-wear on the jacket cover. In the dealer ads, ring-wear ("rw") refers to the circular impression the record makes in the jacket cover, which in extreme cases causes the cover picture or writing to wear off. I know, I know—picky, picky, picky!

Finally, a suggestion to those of you who mainly collect CDs: If it comes with an outer cardboard "long box" which is record specific, i.e. has the name of the album and other info on it rather than just a generic cardboard container—open the box as carefully as possible (almost impossible without a razor blade) and save the box somewhere. I have not seen it yet, but sooner or later someone will start noting in dealer ads that the CD comes with original outer box and demand a greater price. With the current movement on to eliminate the "long-box," these will become rarer. Every time I've tried to carefully open a long-box I usually end up cutting my finger or opening the wrong end, and seeing the jewel-box lurking at the other end. This results in a fit of rage where the box winds up being ripped to shreds. Unless the CD is still sealed, its nature dictates that any opened long-box will never be graded as Mint.

Should you care to write Recordman or his mild-mannered alter ego, Mike Murray, his Basement of Solitude can be located at 8555 Lamp Post Circle, Manlius NY 13102.

SOUNDTRACK ALBUM ODDITIES: PART III B - ORIGINAL VS. REISSUE

by ANDREW A. LEWANDOWSKI

Continuing our review of soundtrack albums that have had differences between original issue and reissue, not including CDs...

Anastasia: Alfred Newman's score for this drama of a woman's claim to be the surviving daughter of Czar Nicholas II was released in the U.S. in 1956 on Decca DL8460 in mono. In 1973 the album was reissued in Japan on MCA 7137, still in mono. In 1982 Varèse Sarabande reissued the album in the U.S. but this time in stereo. The music was taken from 20th Century Fox's original 6-track stereo tapes. For the sake of musical continuity, the running order of the 1956 album was slightly altered. The album also contained a final selection of Alfred Newman playing his *Anastasia* theme (1:41) on the piano. This selection did not appear on the previous albums.

The Greatest Story Ever Told: Alfred Newman's score to this George Stevens' production of the life of Jesus Christ was originally released as a promotional album (United Artists UAX-5120) to radio stations. This pressing contained Newman's "Alleluia" chorus which was to be used after Lazarus' resurrection from the dead. However, George Stevens decided not to use it in the film but substituted an excerpt from "Handel's Messiah." It is this excerpt that appears on the commercial release of the album (UAL-4120/UAS-5120) and on all subsequent reissues.

Hercules: This 1959 "sword and sandal" epic which brought Steve Reeves to international fame had its soundtrack released in the U.S. on RCA LBY-1036. The album primarily was composed of dialogue highlights interspersed with Enzo Masetti's score and narration by Conrad Nagel. In 1984 the Masetti score was "reissued" in Italy on the new Phoenix label with 26 bands of music and no dialogue.

Houseboat: George Duning's score to this 1958 romantic comedy was originally released in the U.S. on Columbia CL1222 in mono only. In 1982 the score was reissued in Australia on CBS LAALP003. This time the album was released in stereo.

I'll Cry Tomorrow: In 1956 the soundtrack album of the film biography of Lillian Roth was issued on an EP45 with Susan Hayward singing the four songs. A studiotrack recording (Epic LN3206) was released in 1960 with Lillian Roth herself singing 12 songs. In 1978 the soundtrack was once again reissued on Legend 1000/3 but this time had two additional songs from the film, "I'll Cry Tomorrow" and "Just One of Those Things."

Island in the Sky: This John Wayne survival drama was scored by Emil Newman, Hugo Friedhofer and Herb Spencer. The original 10" LP (Decca

DL-7029) was released in 1953 and included narration by Wayne. The album was reissued in 1977 in Japan (MCA 7213) as part of a double bill which included *The Song of Bernadette*. In 1982, Varèse Sarabande reissued both these scores in their original format on a single LP and also included as a bonus the first release of the complete music from this film without narration.

The Jungle Book: The original release of this score to Alexander Korda's 1942 film based on Rudyard Kipling's story appeared on a 4-disc, 78 rpm album (RCA Victor DM-905) with narration by Sabu, the film's star. However, the first LP release of Miklós Rózsa's score (RCA Victor LM-2118, Side 1) in 1957 contained narration by the noted British actor, Leo Genn. During the early 1970's a bootleg of this LP was pressed and presented in a blank cover. It differed from the original pressing in that its label was similar to that used by RCA Victor on their 78's. In 1973 there was a British reissue (United Artists UAS29725) of the Leo Genn narrated album. In 1974, a reissue of the Sabu-narrated 78 rpm album first appeared on Side 1 of a "private" label, Sound/Stage Recordings (SS2308). In 1979, the first "commercial" reissue of the Sabu-narrated score appeared on Side 1 of an Entr'acte album, ERM6002. Finally, in 1983 there was a German re-recording of the score in stereo (*Das Dschungelbuch*, Celine CL0017, Side 2) which did not contain any narration.

Madame Bovary: This Miklós Rózsa score to the 1949 rendition of Gustav Flaubert's romantic tale was released in 1957 on MGM E3507 ST along with *Ivanhoe* and *Plymouth Adventure*. The pressing contained 5 cuts of music. The album was reissued in England in 1973 (MGM 2353 095 Select). In 1979, Elmer Bernstein released an expanded version of the score (12 cuts) on his Film Music Collection (FMC 12). In 1983, the original MGM album was reissued again, this time in Japan (MGM 1394).

The Mating Urge: The score to this South Seas documentary of pagan courtship was scored by Stanley Wilson. International Records released a soundtrack album (LP-7777/LP-7777 S) in 1958 containing 13 selections. In 1961 Capitol reissued the album under the title *Pagan Love*. The reissue (T-1552/ST-1552) had only 12 selections. The missing selection is titled, appropriately, "The Mating Urge."

To Be Continued...

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QUESTIONS

Here we go with more thrilling questions and answers about the wild world of film music. This column finally seems to have caught on, and I regularly receive questions for it. In fact, I have quite a stack of questions that I simply wasn't able to get anywhere with, so I'll probably list those "stumpers" next month for readers to take cracks at. By all means, if there's something soundtrack-related that's puzzled you, write in and ask about it. Feel free to inquire about the availability of scores on LP or CD, but remember, don't ask "if there are any plans" for a score to come out. As I've said before, those questions can't really be answered.

Labels and Terms, Titles and Cues:

Q: Can you define the terms "track," "cue," and "cut"? They're sometimes used interchangeably, but I'd like to know precisely when they should be used.

-BR

*A: "Track" refers to a piece of music on a record or CD. "Inner City" is track eight on disc one of the two-disc *Star Wars* set. "Cut" is merely a less formal term for track. (Furthermore, "band" is a term sometimes used when referring to a track on an LP, since the tracks appear as physical "bands" on the vinyl.) "Cue" refers to a single piece of music as written for the film or TV show. (That's the distinction.) "Inner City," while appearing on the *Star Wars* album as one track, is actually comprised of three cues written for different parts of the movie. In general, use track or cut to refer to a piece of music on an album, and use cue to refer to a piece of music appearing in a film or TV show.*

Q: Who comes up with the title tracks to a soundtrack?

-GD

A: Usually it's either the composer or music editor. Sometimes the titles on the "cue sheets," the official listing of all the music in a movie or TV show, will be altered by a record producer for an album's track titles, especially if several cues have been merged to form one track, but that in general is not supposed to happen, as it can screw up royalties.

*Q: On the *Revenge of the Nerds* LP (Scott Bros. BFZ 39599), Thomas Newman is credited with providing the "underscore." Considering that the LP contains only pop songs, what exactly does "underscore" mean? Does it mean he had creative input on every song on the LP?*

-SH

*A: I don't have the *Revenge of the Nerds* LP, so I don't know exactly in what context it's used on the packaging, but in general "underscore" just means "score." I would think that an LP like *Nerds* would call Thomas Newman's contribution the "incidental music," of which, I take it, the *Nerds* LP contains none. Perhaps he did write some of the songs, but if there's anyone who had input in all of the songs (whether overseeing their production or selecting them from other sources), it would be the music supervisor.*

Obligatory *Star Trek*-related Question:

*Q: What is it that makes it so difficult for GNP/Crescendo to release the scores to *Star Trek: The Next Generation*? Is it the re-use fee or a bone-headed Paramount? Also, would it be possible to release an album comprised of two or three cues from six or seven episodes instead of entire scores for a few?*

-BM

A: For one thing, GNP/Crescendo is not, as some might think, a gigantic corporation, but a tiny record label located in a corner of the 4th floor of a Best Western hotel. They specialize in many types of music besides soundtracks, so while it may seem like they only issue one CD every six

months, they do in fact issue a number of CDs on a regular basis. Regarding *Star Trek*, both the re-use fees and a bone-headed Paramount slow things down. The CDs are very expensive and take a long time to recoup their costs, so Crescendo is very methodical about selecting music to issue. They also do very elaborate booklets and packaging, which takes time, especially since graphic designer Mark Banning doubles as Crescendo's mail order department. The approvals process with Paramount takes a number of weeks, and if they don't like a font or notice a missing '™' then Crescendo has to go through the approvals process all over again. If an actor's likeness has been negotiated (as happened with Leonard Nimoy on *TNG* Vol. 3), the project can be delayed for months. Regarding part two of this question, the orchestra union reuse fee is at fault again. It's a matter of the players being paid off one recording session at a time. Basically, it costs the same to put out 3 minutes of an episode score as it does to put out 15 minutes. A CD containing 50 minutes of music from 6 or 7 episodes might cost two or three times as much as a CD containing 50 minutes of music from 3 or 4 episodes. So, that's why. Crescendo is also self-distributed, so if you can't find their CDs locally, you can order them directly from Crescendo at 8400 Sunset Blvd, Los Angeles CA 90069, phone: 213-656-2614.

Two Heads Not Better Than One:

*Q: Why do some directors have two composers for a film (i.e. *Last of the Mohicans*)? Does this complicate things between the composers?*

-GD

*A: While occasionally there are composer teams, like G. & M. De Angelis or Steve Dorff and Larry Herbstritt (*Alien Nation* TV), or cases of several composers working on a film in conjunction with one another (Bernard Herrmann and Alfred Newman on *The Egyptian*, for example), that seems to be rarely the case with "teams" today. In the case of *The Last of the Mohicans*, Michael Mann first hired Trevor Jones to do a score, then he hired Randy Edelman to do one, and somehow ended up using parts of each. Idiot. The two composers didn't even speak to each other until well after the film was done, and in fact nobody has come out with the complete story behind *Mohicans*. A similar thing happened with *White Fang*. Basil Poledouris was hired to score the film and received conflicting directives about how "big" a score he should write. Someone apparently freaked out when he turned in some ethnic type music, and Hans Zimmer was hired to do a re-score, even though Poledouris was still working on his score. In the end, two complete scores were recorded, and some studio executive picked out cues from each score to use, mostly from Poledouris'. Pretty bright, huh? To answer the question, most often today when two composers are credited on a film who aren't writing partners, it's because the filmmakers couldn't decide what they wanted—or in all fairness, something just didn't work out—and some sort of re-score was done.*

The Sound of Sound:

Q: I can often hear, especially with headphones, a faint echo (really a "reverse echo") of the music from a soundtrack before it actually begins. Why is this?

-BR

A: It's a phenomenon known as—no, not clairvoyance—but print-through, says producer Ford Thaxton. Its exact technical cause escapes him, but it happens with analog tapes when the tape is wound on reels and the magnetic information sometimes "prints through" to nearby portions on

Person to Blame for Screw-Ups: LUKAS KENDALL

the tape. It doesn't happen with digital recordings, only analog ones.

*Q: Why does the sound quality of the music on video or in theaters sound much more crisp, clearer than on a compact disc? Some instruments are audible on video compared to a CD or tape (ex. the *Star Trek* saga, *The Hunt for Red October*).*

-GD

*A: This depends on a lot of factors, and relies on subjective opinions. If you see a film in 6 track Dolby sound but have a tiny boom box at home, you might think the theater sound did the music far more justice. However, if you have a bitchin' sound system at home, and go to see movies in some tin can at a mall, you might think the opposite. When a score is presented on CD, you get a whole different ambiance than when it is mixed with sound effects and dialogue (sometimes brutally so) in a film. Oftentimes in a film, specific instruments will be boosted in the mix to break through that sound effects fuzz—for example, in "The Best of Both Worlds Part I" on *Star Trek: The Next Generation*, when the synth choir starts blasting away when we first see the Borg ship. It's not always for the best, however—in 2010, director Peter Hyams took David Shire's delivered synth score and used only portions of the tracks, so that all you end up hearing most of the time is that bass plunking sound, when in fact Shire wrote a lot more. I tend to think more instruments can be heard on a CD or tape, and often find it a revelation to hear what the composer was getting at. Perhaps you prefer the ambiance of the music in the film, when specific parts are often left audible at the expense of the music's ambiance as a whole.*

In Case You Were Wondering:

Q: Who is the composer of that classic theme for the National Geographic TV Specials? When was it first written or used? It's been heard in a few different orchestrations over the years; was the original ever released on LP?

-WB

A: One source tells me the composer is none other than Elmer Bernstein. (If that's wrong, I'm sure someone will write in and tell me!) I don't know when it was first written, but it's some 20 years old, and appears on an album called "PBS' Greatest Hits."

Q: Are film music radio programs a growing trend in the U.S. over the past few years and do these film music programs have any impact on soundtrack sales?

-TD

A: Soundtrack radio shows do seem to be growing in number, as film music in general gains a greater respectability among this wonderful culture of ours. However, since no one has attempted to catalog such radio programs before FSM, it's hard to tell. A show's impact on soundtrack sales depends on the strength of the radio station, and is hard to gauge. There's probably some effect, but not a whole lot.

*Q: In *The Birds*, what was the name of the song the kids sang in the schoolhouse as the birds were preparing to attack? Did Herrmann compose this cue or was it source music?*

-DC

*A: According to Steven Smith, the song was recommended by screenwriter Evan Hunter, as it was a children's song his kids would sing. No info on the title of the song itself, but Herrmann had nothing to do with it. (Incidentally, Steven's biography of Herrmann, *A Heart At Fire's Center*, comes highly recommended. It was published by the University of California press—call 1-800-UC-BOOKS to order if you can't locate it at a local bookstore.)*

Q: Since Fox is opening its vaults, I would like to suggest that John Williams' early scores for the sci-fi TV show Lost in Space be released, as this is some of the very best television scoring I have ever heard. Who would be the best person to write about this?

-SC

A: Write to Fox Records—no specific person is best—at the address given on page 2. Lost in Space is a project being considered, but there are currently complications with the rights.

Q: Did Goldsmith play the keyboards on the end title to Gremlins?

-JC

A: I would assume he was too busy conducting the rest of the orchestra to play the keyboard part. That's what keyboardists (formerly pianists, but now keyboardists) specialize in.

Q: Why don't some composers write the "Closing Credits" for a film (ex. Robocop, Total Recall)? Does this save time and money?

-GD

A: Yep. Sometimes the time and/or money just isn't there to record end titles. Or, sometimes the composer just doesn't feel like arranging an end credits suite.

Q: Bond '77 (off The Spy Who Loved Me CD) is obviously a much different and superior version than was in the film. Why wasn't the re-recording used in the movie (or was it a re-recording just for the album)?

-JC

A: You guessed it—it was a re-recording for the album, the entirety of which, except for the song, was a re-recording.

Q: I recently came across the sheet music to "Amen" composed by Jester Hairston (© 1957). This is the same tune used in Lilies of the Field, and, in fact, is the basis of Goldsmith's score. The book American Film Music does a brief analysis of the score but doesn't mention Hairston. Is this an original score by Goldsmith or an adaptation by him of Hairston's music?

-DC

A: It's an adaptation. According to Doug Fale, Hairston is even credited on the album as vocalist. The song reportedly goes back even before Hairston as a spiritual.

Housecleaning:

Scores that people have asked if they exist on CD: *The Black Hole* (John Barry, 1979, Disney LP only); *The Accused* (Brad Fiedel, 1988, no release); *Cross Creek* (Leonard Rosenman, 1983, no release); *The Elephant Man* (John Morris, 1980, Fox LP only); *Damnation Alley* (Goldsmith, 1977, 1 cut only on POC 104, bootleg LP compilation of sci-fi/fantasy themes); *Joe Versus the Volcano* (Georges Delerue, 1990, no release); *Ragtime* (Randy Newman, 1981, Elektra LP only).

Some people have written in asking about composers who have only done a film or two. Brendan Ryan asks about Michael Tavera, "who wrote the marvelous, Michael Gore-style score for *Frozen Assets*." Kevin Klimowski of West Des Moines, Iowa asks about David Lee, who scored *The Masque of the Red Death* (1964), and

Paul Ferris, who scored *Witchfinder General* (*The Conqueror Worm*) in 1968. I can't find any information on any of these composers; if anyone can, please write in.

CORRECTIONS

Like I said last month, I can't do an installment of this column without screwing up at least once. David Schecter of Sherman Oaks, CA wrote in with the following about "a piece Miklós Rózsa planned to compose for Cynthia Millar. Not only did he plan it, but he composed it, too. It's called 'Sonatina for Ondes Martenot, Op. 45.' It was composed in 1987 and was first performed by Cynthia at the Barbican, London in January, 1989. The sheet music is available from Cambria Publishing, Box 374, Lomita CA 90717. Price in the U.S. is \$7.25 (including postage). Where one is supposed to obtain an Ondes Martenot, however, is another matter."

People Who Were Probably Bored This Month:

WB: Wayne Barker, New York, NY

DC: Donald Cameron, Miamisburg, OH

JC: Jim Cleveland, Danville, VA

SC: Scott Clifford, Sebastain, FL

TD: Todd Davis, Winston-Salem, NC

GD: Gregory Donabedian, East Providence, RI

SH: Steve Head, Chicago, IL

BM: Brian McVickar, Rocky Mount, NC

DM: Dennis Michos, Genoa, Italy

BR: Brendan Ryan, Isle of Wight, England

Thanks go to Doug Fale, Ford Thaxton, and Nick Redman for helping with the answers.

SCORES VS. SONGS: WHAT DO THE COMPOSERS THINK?

by RICH UPTON

Few topics create such heated debate among film music fans as the use of pop songs in films, particularly if employed in lieu of an original score. But what do the composers themselves have to say on the subject? This is what some of them told film music historian Scott Dawes:

Elmer Bernstein was, along with Henry Mancini, among the first Hollywood composers to use jazz for a film score. His jazz score for *The Man with the Golden Arm* (1955) was quite radical for its time, but the 20/20 hindsight afforded by the passage of time has now made Bernstein wonder if it was the best thing to do: "Actually, it started an unfortunate trend which, in some ways, I now regret: The idea that you can score a film totally with pop music. That's continued today, except today the medium is pop rock and roll. The writing of a score for a motion picture is a highly sophisticated art. It can do a lot for a film emotionally. When you start to score films with popular music, what you're doing is getting away from emotion and drama, and having a music concert during the film."

Bruce Broughton (*Silverado*), was asked what his feelings were about the use of pop songs in films, especially in cases where it seems as though the song has nothing to do with the film but is only there to help promote the film through radio play. His response: "I have nothing against using songs in films when they are there for a dramatic purpose, when they move things along. I watched a film [recently] on video where suddenly this song came in and I thought it worked great. The problem in that particular case is that it worked completely differently from the rest of the score and they didn't complement each other. I don't like songs being crammed in for the sake of merchandising. I've had these kinds of conversations with some of the people I've worked with. I was told on one project, 'We think we can get some MTV exposure here.' I said, 'Well, what about an Oscar?' and they said 'That's after the fact. MTV is before the fact.' There's a certain amount of marketing sense that that makes

to certain people, but I guess I'm real old-fashioned and I think 'what does it have to do with the film?' These films go on forever. Particularly now with videos, these films aren't going to go away. I walked into a video store and what's playing on their television set? *Silverado*! *Silverado* hasn't been in the theaters for years; it's in everybody's homes now. These things aren't going to go away, and I think that these songs don't work unless they're really well-placed. One thing about the songs: As this type of music starts getting into pictures, it starts to show that the styles are changing. Composers who come from a more traditional background like I do, and who are more involved in traditional underscore, have to accept the fact that styles change and that people's tastes change. If we keep writing full, bloated symphonic scores, and only that, we're going to be left in the dust because people aren't going to want to hear it. They won't be able to understand what it is. It will be like going to museum and just looking at pictures of Rembrandt when there are a lot of contemporary things that you should be looking at too. We can't ignore the fact that people do listen to songs and they do get used in pictures and it does have some sort of effect."

Bill Conti is forthrightly honest in his appraisal of soundtracks as marketing tools. Conti understands the nuts and bolts (and more importantly, the dollars and cents) of the *business* of soundtracks. Responding to the observation that none of his dramatic score for *The Karate Kid* (1984) appears on the soundtrack album, he said: "There is none of the score on the record. But those are package deals, deals that are made to sell records. They are not reflective of the film score in any sense. The only thing I produced were my three cuts on the album. The business I'm in is a money business. I don't control the product. I do control the film score that was in the *Karate Kid* movies, and am very proud of what I did. But the film producer might say 'I want an album' and not mean that he wants a *soundtrack* album. He's

on a percentage. He owns the stuff that's going into the movie, so the *Karate* movies were jammed with thirteen songs in a movie that requires none. Script-wise it requires some source music in a car that's going by or something like that. There's no reason to have any songs in some movies except for the fact that we like to sell albums and make a lot of money. We've gone out of the era where you have a film score record that comes from a film just to have the music from the film. We know that film scores don't sell records at all. Some people are more interested in selling records than just putting out the music that was in the film for limited sales of, let's say, five thousand copies."

Jerry Goldsmith, one of the most highly-regarded and certainly one of the busiest composers in the industry, knows the politics of soundtrack releases, and complains little as long as he is getting work. When asked his opinion of the current state of film music, his answer was both cynical and diplomatic: "It's the same as it's always been. There have always been cyclical things that go on; styles and fads. Whatever was a super-success, they'll rip that off till the next one comes along. It really boils down to what the filmmaker wants. Some will want no music, some will want rock and roll music, some will want a symphonic score. It depends."

Film historian **Tony Thomas** was also asked his opinion of the current state of film music, but his sweeping answer encompassed American culture and societal trends as a whole. He said, "It's rather teetering on the brink, as is so much of our popular culture. Once the long-play record took hold of the music scene and changed the music scene in America drastically in the mid-1950's by the time rock and roll came in, we had, for the first time, young people with money, and the hucksters catering to that new audience. The music scene in America changed. Our great songwriters, people like Richard Rodgers, Irving Berlin, Harry Warren, Arthur Schwartz, anybody you can name, suddenly found themselves no

longer in demand. They had their great reputations to live off of; their royalties were handsome, but suddenly they were no longer being asked to write songs. A similar thing happened later in Hollywood when the producers realized that the cheapest and most effective means of advertising a picture is to have a piece of music, particularly a song, connected with the film which you can play on the radio. There's no charge for that, and it's tremendously good advertising for a film. But it is not good for the cause of film composition in the serious sense. We have two things to bear in mind here: One is the commercial aspect of film music, which can be used very effectively for promotion; the other is the true nature of film scoring. It's part of the fabric of a film, just as is the scripting and the direction and the photography. Film is a component art, and one of its components is music. It is the most subtle component of filmmaking. Very few of our producers realize that, so today we have a great falling away of our film music cul-

ture. We still have some very fine composers here, people like Jerry Goldsmith, who is the best I think, John Williams, and a few others who get the top assignments. But the majority of our pictures today are being scored with what is contemporary pop music. You get a film like *Beverly Hills Cop* which is enormously successful. It doesn't really have a film score; it has music underlying it. It is tracked music. It is not dramatic scoring; it doesn't comment on the characters or the mood or the feeling or the pacing or the tension of the film as an educated composer can do. It's just pop music playing in the background as if there's a radio on all the time. So we now have fewer and fewer opportunities for our best composers to get good films to work on. Most films today are made for the under-30 crowd. I don't want to condemn our young people, but they are being pandered to by people whose interests are entirely in making money. Films have always been made to make money; they're not made for fun. But in the old

days here, under the studio systems, we did have people who really cared about the art of picture making. I'm afraid so much of that has gone by the board. Our culture in this country is waffling all over the place on a rather low level."

So, do song scores have any value beyond their merchandising capabilities? Are full scores passé now, and should they make way for contemporary song scores? Film scoring is an art, and a good score can add immeasurably to a film. But movies are expensive to make, and there is usually a great deal of risk involved in making them. It's understandable that movie producers want to use marketing ploys that have been proven successful to promote their films, and a hit record can add thousands or millions of dollars to box office receipts. It all depends on the attitudes of the moviemakers: Is a movie simply a commodity, like pantyhose or toothpaste? Or is it a work of art?

Occasionally creative toothpaste.

-LK

BERNARD HERRMANN'S CHRISTMAS OPERAS ON RECORD

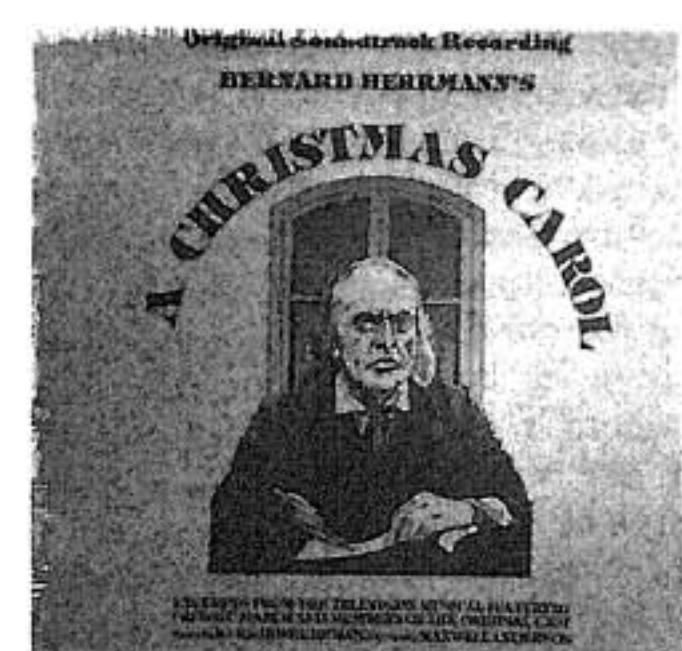
One of the highlights of the early television days were the Christmas specials. Famed composer Bernard Herrmann contributed two "Christmas operas" to these special holiday celebrations. The first of these, Charles Dickens' *A Christmas Carol*, was broadcast on December 23, 1954, as part of Chrysler's Shower of Stars series of the CBS-TV Network, with lyrics by Maxwell Anderson. The second, *A Child Is Born*, was broadcast on December 25, 1955 as the weekly episode of General Electric Theatre, also on CBS. Although both of these works were released as "bootleg" LP recordings in the late 1970's, the average collector is often unaware of the extremely rare first edition (1954-1955) pressings of these works which later were the source material for the "bootleg" private pressings.

A Christmas Carol

This well-filmed, high-budgeted, one-hour telefilm adaptation of the Dickens' classic was a Christmas present to viewers from what normally was a live series. It was filmed and broadcast in color, although most viewers only saw the black and white version. Frederick March starred as Ebenezer Scrooge, with a veteran cast that included Basil Rathbone as Jacob Marley. The 12" LP recording of this hour-long special was one LP in a limited edition, 9-LP, 2-Volume bound set titled "Chrysler Corporation presents Shower of Stars (CBS-TV 1954-1955)." The Bernard Herrmann score and songs perfectly evoked the period and were a great asset to this well-remembered special. The LP was a direct soundtrack release, including songs as well as dialogue and underscore. Several dialogue-free portions of the score add to the listener's appreciation and fans of Herrmann will recognize his style throughout. The only set of these LPs that I personally know to have come up for sale sold for \$750 in the late 1970's.



Two later bootleg reissues of the original LP were released on the Unicorn label. The first had a white cover with red lettering and a green Christmas wreath. The second release changed the cover to a tan background with brown lettering and a hand-drawn portrait of Scrooge. These are referred to as the "Wreath" and "Scrooge" covers. The back covers are identical, with liner notes by Steve Harris. The "catalog number" for this mono recording is RHS-850.



As an additional note, this was not Bernard Herrmann's first effort at scoring the Dickens classic. He scored the Mercury Theatre of the

Air's presentation of "A Christmas Carol" broadcast on December 24, 1939 on The Campbell Soup Playhouse. The radio adaptation was narrated by Orson Welles and starred Lionel Barrymore as Scrooge. It provided ample opportunities for dramatic underscoring which Herrmann executed masterfully. The radio play soundtrack was released on LP in 1980 by Radiola Records, catalog number MR-1114. It does not appear to have shared any music with the telefilm adaptation.



A Child Is Born

This Sunday evening episode of the General Electric Theatre was a 30 minute musical adaptation of Stephen Vincent Benet's play, *A Child Is Born*. The soundtrack was initially pressed as a 10" MCA-TV LP, catalogue number C-55, with full color cover and detailed liner notes on the back, including photos of Herrmann and the cast. Veteran actor Victor Jory ably led the production. Narration was by none other than Ronald Reagan. Many Herrmann discographies fail to mention this LP and I suspect that its existence is not well-known. I am aware of one copy being sold for \$1500 in the late 1970s, which puts this LP in the upper stratosphere of rare soundtracks. The 25 minute score was too short to fill out a 12" LP, so it was paired with Alfred Newman's *David and Bathsheba* studio tapes on another

"bootleg" private pressing, Temple TLP-2002, as the side two of the record.



Ron Burbella is a physician in Trenton, New Jersey, and began collecting soundtracks at age 12 in 1962. He can be reached at 2480 Pennington Road, Suite 106, Trenton NJ 08638-1127.

SCORE:

SOUNDTRACK CD REVIEWS

SEND MATERIAL TO:

Andy Dursin, 690 Jerry Brown Farm Rd, Wakefield RI 02879

If you are interested in contributing reviews, please see *The Soundtrack Club Handbook* for writer guidelines —see p.1 for info on the handbook.

RATINGS:

- 1: Absolutely Unredeemable
- 2: Below Average, Poor
- 3: Average, Good
- 4: Excellent
- 5: Classic, Absolutely Flawless

NEW RELEASES: New scores

The Firm • DAVE GRUSIN, VARIOUS. GRP/MCA CD, Cassette (MG-2007). 13 tracks - 49:43 • Sydney Pollack's slick, entertaining adaptation of John Grisham's novel contains an unusually casual score by Dave Grusin written entirely for solo piano. After hearing countless scores for films in the suspense-thriller genre that continually beat the same thematic structure to death (brooding strings, gloomy synths), Grusin's *The Firm* is a refreshing change of pace. "The Firm—Main Title" nicely utilizes the composer's extensive jazz background in establishing the atmosphere of the movie; other tracks like "Memphis Stomp" and "Ray's Blues" take further advantage of Grusin's talents. Only on "Mud Island Chase" do we get our now-standard, once-a-month recycling of John Williams' "Conspirators Theme" from *JFK*, the one time Grusin succumbs to a traditional genre sound. Otherwise, the score works perfectly, particularly in the love theme ("Mitch & Abby"), a poignant Grusin composition that's also the high point of the album. As performed by the composer, the instrumental score runs just under 30 minutes on the CD, mixed up with five previously released songs that you hear at parties, etc. in the film itself. Although this sounds clichéd, Grusin's score for *The Firm* really is a fresh breeze of air in a very stuffy genre. **3½**

-Andy Dursin

Cliffhanger • TREVOR JONES. Scott Bros. CD, Cassette (75417-2). 18 tracks - 50:52 • Trevor Jones has suffered more mistreatment on disc than perhaps anyone, with many fine scores shoved aside by pop songs (*Bad Influence*), classical music (*Excalibur*), and even dialogue (*Angel Heart*). Frustratingly, only his shallow pop scores have received a good album representation in recent years (like *Runaway Train* and *Sea of Love*). Miraculously, *Cliffhanger* is free of any such annoyances, and is Jones' best score in years. "Theme from *Cliffhanger*" (the main title) soaringly evokes the majesty of the film's mountain-range setting, and harkens back to the epic grandeur of *The Last Place on Earth* and *The Dark Crystal*. "Sarah's Farewell" effectively underscores the routine rescue attempt which opens the film, while "Sarah's Fall" horrifically evokes the tragic result of that attempt. The ensuing music deals with the rather disappointing *Die Hard* plot of the film, but Jones makes the most of it, supplying powerful action cues. Some of Jones' action and suspense motifs are a bit reminiscent of Alan Silvestri's *Predator* (I suspect this is owed to a temp track), and the main theme is similar to Jones' *Mohicans* theme, but its effect is very different, and does not get distracting. After the awful *Freejack* and the disappointing *Last of the Mohicans* (a score with potential, but too derivative and tediously minimalist), Jones has delivered a first-class adventure score, powerfully performed by the London Philharmonic. (Ever notice Jones seems to do his best work in England?) **4**

-Lucy Shapiro

Josh and S.A.M. • THOMAS NEWMAN. Varèse Sarabande CD (VSD-5432). 18 tracks - 29:52 • Son of Alfred, nephew of Lionel, cousin of Randy and brother of David, Thomas Newman is the latest of the talented Newman clan to emerge with a unique film music voice. This is a quirky and likable score, for a film I know nothing about, but seems to involve kids. (I hope S.A.M. isn't another D.A.R.Y.L.) Newman's score utilizes some electronics, but in a light and active, sequenced-up manner that is genuinely appealing and slightly addictive. It doesn't just hang there like dirty laundry as so many synthesizer scores do, nor does it sound like someone wrote it by holding down a single key on one of those repeating percussion things. This is actually my first Thomas Newman CD, and I'm told it's in the style of his past scores, with synths used mostly to create repeating patterns of distinct, lightly percussive sequences, over which live instruments play (solo oboe, for example). As with many Varèse releases, it's a short disc that seems hastily slapped out, but hey, it's not *Star Wars*. Many of Varèse's discs are short by necessity (re-use fees are prohibitive), and hastily issued to meet the film's release date. Given the choice of no *Josh and S.A.M.* CD or this liner note-less, 30 minute one, I'll take the latter. Pretty fun stuff. **3**

-Lukas Kendall

Jurassic Park • JOHN WILLIAMS. MCA CD, Cassette (MCA 10859). 16 tracks - 70:53 • To those unfamiliar with John Williams' scores for Steven Spielberg films (read: people from other galaxies), calling the *Jurassic Park* score typical of the lot may imply indifference or boredom on the part of the reviewer. Far from it. Typically *terrific* might be closer to the mark. Williams' work for Spielberg is never less than inspired, and *Jurassic Park* is no exception. Stylistic similarities exist among these scores, but they all demonstrate Williams' gift for melody, his brilliance as an orchestrator, and most of all, his dramatic insight. Creature movies often suffer under the weight of heavy, ponderous scores, but *Jurassic Park* moves along slick as silk. Williams has come under critical fire for writing one big score after another, but he has shown his capability as a writer of small scores (*The River* and *The Missouri Breaks* come to mind), and besides, Spielberg doesn't make little movies (at least not since *Sugarland Express*). John Williams has done it again; this is one soundtrack recording that belongs in every fan's collection. **4**

-Rich Upton

Listeners will notice that Jurassic Park's actual end credits appear as track 7, "Welcome to Jurassic Park," a combination of track 2, "Theme from Jurassic Park" and track 16, "End Credits." Track 15, "T-Rex Rescue and Finale," is presented on the CD as written by Williams—in the film, Spielberg wanted the T-Rex to appear more heroic, and tracked in music from another part of the film instead (the Silverado structured theme). **-LK**

Hard-Boiled • MICHAEL GIBBS. Mute CD (England, Ionic 11 CD). 17 tracks - 63:31 • For those of you not familiar with the films of Hong Kong action director John Woo, let's just say he makes Paul Verhoeven look like a wuss. *Hard-Boiled*, about a Hong Kong cop going after bad guys, is so unrelenting in its carnage, yet so stylized in its action, you have to love it. I left the theater with a headache from all the gunshot sounds, but now while listening to this CD, I realize how much Michael Gibbs' score is not necessarily responsible for my headache, but for the brutal sensory overload which is so much the appeal of Woo's films. The movie falls into the ever-widening genre of urban action films (*Rapid Fire*, the Seagal films, *Excessive Force*, etc.) whose scores tend to feature, whether due to the contemporary, urban settings or the likely shoestring budgets of the composers, nonthematic, aggressive, contemporary synthesizers. Here, Gibbs goes for pounding, unrelenting electronic percussion with the occasional thematic sequence and suspenseful string passage, and a wailing, improvisatory saxophone, which acts as the score's signature color. Its hour running time on disc may make it too much for fans of the traditional, orchestral score to swallow, but this was the perfect, low-key yet aggressive underscore for the film, and John Woo fans should enjoy it. It's a stylized score for a stylized film. **3**

-Lukas Kendall

Bodies, Rest & Motion • MICHAEL CONVERTINO. Big Screen CD, Cassette (9 24506-2). 20 tracks - 32:04 • A fascinating marriage of Native American chants and a new-age sensibility, this score features a vocal ensemble of seven women and composer Convertino. The chant-like vocals are beautifully performed against an orchestral accompaniment, with the Main Title particularly appealing. Convertino's best-known work is probably the score for *Children of a Lesser God*, a sporadically lovely but somewhat rambling electronic score. He had tightened up his act by the time he scored the recent *Waterdance* for director Michael Steinberg. Convertino and Steinberg have collaborated again on *Bodies*, and the result is delightful. Big Screen Records has a tendency to re-sequence film score segments in an effort to create a more unified listening experience (the "End Title" on this disc is track #16 of 20), but that seems unnecessary in this case. Big Screen also uses the same basic layout for the cover graphics on all of their releases (a nice touch, lending a sense of consistency), and provides interesting and informative liner notes, in this case by director Steinberg. **3½**

-Rich Upton

FANCY THIS: A NEW SOUNDTRACK LP

The Way It Is • VINCENT GALLO. Rojo Records LP (RJ 1001, mono). 21 tracks - 38:30 • This is a 1000 copy LP pressing of *The Way It Is*, a low budget film score "written, composed and performed" by actor/musician Vincent Gallo. (Is that redundant?) It's a small ensemble score, performed entirely on acoustic instruments. "Her Smell Theme" is the score's most notable thematic material, an enchanting little piece for guitar and clarinet. (Much of the album takes advantage of Gallo's contemporary background with a guitar-oriented style.) Some of the tracks aren't all that interesting, but still noteworthy for their creative use of acoustic sounds to create an eerie and evocative ambiance for the film's New York City setting. Most of the album just goes to show how much more creative a composer can be with only a guitar, piano, saxophone, and two sticks to bang together than with an army of synthesizers. I can't find much info about the film this accompanied (an underground New York art film, I suspect), but the sleeve notes say that the score was done in 1983-84. No doubt many collectors are going to want to pick this up simply because it is a new LP produced in this age of CDs, and an attractively packaged limited edition, at that. Contact Rojo Records at 13518 S 2nd St, Yucalpa CA 92399. **3**

-Lukas Kendall

SOUNDTRACK ALBUMS THAT MIGHT HAVE ACTUALLY SOLD:

The Heights • Capitol CD (7 80328 2). 14 tracks - 51:08 1
Sliver • Virgin CD (7 88064 2). 13 tracks - 55:42 1 1/2
Super Mario Bros. • Capitol CD (7 89117 2). 10 tracks - 44:50 2

The Heights is another youth-oriented television series that spawned a quick soundtrack to cash in on the teenage market. The songs are all new (except for remakes of "Feelin' Alright" and "What Does It Take"), and are sung by various singers of adequate talent, although a Springsteen/Melencamp wanna-be named James Walters seems to be the one being most sincerely groomed for stardom. Uninspired and forgettable. *Sliver* had a score by the talented and underrated Howard Shore; unfortunately, not a note of his score appears here. Instead, we are treated to dance tracks by the likes of UB40, Lords of Acid, Enigma and The Young Gods. If you're looking for a party CD, you could do worse; if you're looking for a film score, skip it. *Super Mario Bros.* is another summer film, this one based on a Nintendo game. Alan Silvestri, who is really good at action films, wrote a score that is ignored on the CD in favor of ten rock, funk and rap songs by Marky Mark, Extreme, Megadeth, Queen and others. The tracks by Joe Satriani and US3 aren't bad, but it's essentially another CD to add to the same party stack as *Sliver*.
-Rich Upton

NEW RELEASES: Re-issues / Older Scores

Mysterious Island (1961) • BERNARD HERRMANN. Cloud Nine CD (ACN 7017). 12 tracks - 42:30 • From the mesmerizing opening "Fanfare," through the terrorizing "Escape to the Clouds," to the rousing, climactic "Escape from the Clouds," *Mysterious Island* (the third collaboration of composer Bernard Herrmann, special FX mastermind Ray Harryhausen, and producer Charles H. Schneer) is the essence of film scoring. Crashing percussion, thunderous trumpets, bellowing brass and whirling violins rage through the entire score. Herrmann lets loose a barrage of pulsating woodwinds mixed with sedated yet haunting strings to create a stirring and developed work. The music borrows thematic traces from such masterpieces as *Seventh Voyage of Sinbad* and *Journey to the Center of the Earth* (later recycled in the epic *Jason and the Argonauts*), yet as a singular effort it stands alone well. The CD sound is admirable despite newly found stereo masters being over 30 years old, though some transfer blemishes exist (as on "The Island"). Extensive liner notes featuring cue-by-cue synopses, color reproductions of the movie poster and lobby cards, symbolic picture disc, and exquisite title and back covers complete the packaging. Only minus: no track times on the outer back cover, a pet peeve of mine. Otherwise, this is a fine medley of sight and sound that stirs a memory of childhood fantasies and scary Saturday matinees. Pure Bernard Herrmann all the way—kudos to Cloud Nine and Ford Thaxton for releasing this heroic and timely classic [and to Joe Caporiccio at Pioneer laserdiscs for unearthing the masters in the first place—LK]. 5 -P. Leith Merritt

Time After Time (1979) • MIKLÓS RÓZSA. Southern Cross CD (SCCD 1014). 17 tracks - 39:02 • This is a wonderful Miklós Rózsa score to Nick Meyer's entertaining "what if" film of H.G. Wells (Malcolm McDowell) pursuing Jack the Ripper (David Warner) in a time machine to 1979 San Francisco. As Meyer relates in his notes (he co-produced the album as well), the film and score fall into the brief "neo-Golden Age" of the '70s when directors like Scorsese, De Palma, Lucas, and Spielberg cast out shallow pop songs for rich, orchestral scores in the tradition of the past. *Time After Time* is typical Rózsa, to be sure, with his rich, Hungarian sound and licks, but it's a vivid and powerful score, at times driving, at times romantic. (The score works wonderfully in the picture, adding a real sense of grandeur and class. Even Max Steiner's Warner Bros. fanfare is included for showmanship.) The tender "Time Machine Waltz," featuring solo piano, is one of many highlights in this 1979 album re-recording, along with the music for McDowell's trip through time, his pursuit of Warner, and the Finale. Rózsa fans, big orchestra fans, and big orchestra Rózsa fans will not go disappointed. 4 -Lukas Kendall

The Blue Lagoon (1980) • BASIL POLEDOURIS. Southern Cross CD (SCCD 1018). 16 tracks - 34:40 • This is a relatively early score by the talented Basil Poledouris, whose scores to *Conan the Barbarian*, *Robocop*, *Quigley: Down Under*, and *Hunt for Red October* belong in any soundtrack collection. Thankfully re-issued by Southern Cross after some years of unavailability, it's a large, romantic, symphonic score to accompany the story of two teenagers (Brooke Shields and some blond guy) discovering the birds and the bees while stranded on a tropical isle. Poledouris' main theme is the score's thematic glue, and whether the theme strikes you as beautiful or mushy will probably determine how much you like the CD. (At least the score *has* a theme, unlike, it seems, half of all scores today.) The score overall—at least the 35 minutes presented on this disc—is a flowing, pastoral work, laced with tender woodwinds, strings, and harp, as well as the intimate piano which begins the love theme. The CD features informative and occasionally technical liner notes by Clyde Allen, discussing how well the score works in the film. Overall, a welcome re-issue of a solid effort in the Poledouris filmography. 3 1/2 -Lukas Kendall

Also re-issued from Southern Cross is the original, obsolete 45 minute CD of James Horner's *Krull* (SCCD 1004, 8 tracks - 45:03), though I can't imagine why. After all, it was only last year that an expanded, 79 minute version was released on SCSE (SCSE-4, 16 tracks - 78:51). The latter, a 2000 copy limited edition, was the definitive release of the score, and it's irritating to see it replaced by a vastly inferior version. (The score is one of James Horner's finest, a large, orchestral, thematic effort for the 1983 sci-fi dud that created much of Horner's following.) Perhaps the 79 minute version simply sold out, as it was supposed to be a limited edition, though that never seemed to stop SCSE before—*Body Heat* and *High Road to China* (SCSE-1 and 2, respectively) are long sold out, but there are still copies of *Dragonslayer* (SCSE-3) floating around, and in unnumbered form, no less. In any case, try to find the 79 minute disc of *Krull* if you can, but if you can't, you can buy half the score for probably half the price with this disc (which is exactly the same as its original issue), as it does come highly recommended in any form. -LK

The Mystic Warrior (1984) • GERALD FRIED. Screen Archives CD (GFC/1). 37 tracks - 73:31 • If one good thing came from growing up on *Star Trek*, it was being exposed to Gerald Fried. (Other good things would include being exposed to Jerry Fielding, George Duning, Sandy Courage, Sol Kaplan, and Fred Steiner). I never saw this 1984 TV mini-series about a Native American tribe and the "mystic warrior" destined to lead it, but Fried's music stands well on disc, with Fried's rich melodic gift and lively brass writing present here as always, and with a large orchestra and chorus to boot. This is not an "authentic" Native American score, but a traditional, large orchestra work with brushes of exotic color, most notably a chorus singing authentic Sioux language lyrics. I think of it as "fake Indian music," which dramatically may be the best kind—the shaking beads and Sioux lyrics give an impression of ethnicity without causing the entire score to sound alien to traditional movie music ears. While there's a fair amount of redundancy on any disc of this length, I can make it all the way through just fine, and the length is appropriate for this kind of archival presentation. As with other Screen Archives pressings, the CD booklet is fantastic, with 24 pages of notes by David Fuller and Jon Burlingame. This is a fine release presenting a major work by a frequently overlooked and very talented composer. The pressing is a small one of 500 copies, however; you can inquire about obtaining one from Screen Archives at PO Box 34792, Washington DC 20043; ph: 202-328-1434. 4 -Lukas Kendall

Orca (1977) • ENNIO MORRICONE. Legend CD (Italy, Legend CD10). 11 tracks - 32:05 • While *Orca* may be regarded as a "poor relative" to *Jaws*, Morricone's score for the film is one of the classic examples of a bad film propped up by a brilliant score. *Orca* deals with the vengeance factor when a male killer whale creates havoc after the bloody death of its pregnant mate. This vengeance factor is the core to Morricone's score, as much of the music is atonal, providing the correct psychological mood to enhance the battle of wits between fisherman and whale. [And, oh, what a witty battle it is!—AD] The beautiful main theme is both haunting and musically appropriate in depicting killer whales as intelligent and misunderstood creatures. Unfortunately, this score has been something of a collector's item for far too long and is probably not familiar to the average listener, but not anymore! This version does not contain vocals in the finale, but this is not a great loss, as the time drag between the vocalist and the orchestra on the original Japanese LP was embarrassing! 4 -Andrew Derrett

High-concept pitch: Let's get Orca and Free Willy together for a sequel to both films! Producer Dino DeLaurentiis will hire Morricone and Basil Poledouris to write scores unbeknownst to each other, then pick portions of each (a la Last of the Mohicans)... and have Mark Isham do a patch-up job just in case. The album can be all pop songs. Any takers? -AD

Battlestar Galactica (Kampfstern Galactica) • STU PHILLIPS. edel CD (Germany, TCS 104-2). 16 tracks - 40:52 • At long last, someone has released this classic TV score. *Battlestar Galactica* premiered in 1978 amidst a lot of hoopla and critics pegging it just another *Star Wars* rip-off. However, Universal Studios pumped big bucks into the three-hour pilot, allowing composer Stu Phillips to record the score with the famed Los Angeles Philharmonic Orchestra. This is an above average TV soundtrack for its time with exciting space battles and human drama as the last survivors of 12 colonies flee an invading robot army. There's no difference in content from the original MCA vinyl release (remember those 12" black platters?), though the sound is so clear that studio noise is evident on a few tracks. Surprisingly, the best sounding cues are the soft ones like "Boxey's Problem." And that obligatory disco song, "It's Love, Love, Love," is delightfully dated. There are currently no plans for a release in the U.S., so this German release may be the only edition available. 3 -David Hirsch

Other long overdue CDs recently emerging from the German "edel" label are Gremlins, Dune, and Indiana Jones and the Temple of Doom. (This is the first time on CD for Gremlins and Galactica; Indy II and Dune are reissues of old Polygram CDs.) Presumably, it is easier to license these titles in Germany; no domestic releases are planned at the moment. -LK

I Love You Perfect (1989) • **YANNI**. Silva America CD (SSD 1015). 14 tracks - 31:20 • This is the latest offering in Silva's series of soundtracks from the superstars of the "New Age" rack. Written for a 1989 ABC-TV movie of the week, Yanni's score combines his synthesizers with a live piano to create a pseudo-orchestral feel. The music has a light romantic tone, backing the film's story of the life of a young woman, played by *L.A. Law's* Susan Dey, who is dying of cancer. As with most TV soundtracks, many of the cues are very short, and the score is, in general, monothematic. This makes the CD go by very fast. Unfortunately, the actual Yanni compositions only amount to about 23 minutes. Mozart's "Clarinet Quintet" fills the other 8½ minutes. The sound quality is very crisp thanks to B.A.S.E. processing, but the liner notes and titles are a bit hard to read, the result of black type laid over a dark ocean photo. (There is no art from the actual film.) While Yanni fans will pick up the album regardless of its length, many collectors may find, despite the music's quality, that shorter isn't always better. 3

-David Hirsch

DOCTOR WHO, WHO, WHO AND WHO. HUH? WHAT? WHERE?

The Best of Doctor Who Vol. 1: The Five Doctors • Silva America CD (SSD 1014). 16 tracks - 73:20 3½

Doctor Who: Earthshock: Classic Music from the BBC Radiophonic Workshop Vol. 1 • Silva Screen CD (England, FILMCD 709). 22 tracks - 51:31 3

Doctor Who: The Five Doctors: Classic Music from the BBC Radiophonic Workshop Vol. 2 • Silva Screen CD (England, FILMCD 710). 10 tracks - 48:24 3

Doctor Who: Variations on a Theme • Silva Screen CD (England, FILMCD 706). 4 tracks - 19:42 2½

Get out a pad and pencil, and follow me closely. This is going to get messy but you may thank me one day when you dive into the bins at Tower Records and get all confused. This will save you money! Once upon a time, Silva Screen (UK) set about re-issuing BBC Records' two volume set *Doctor Who - The Music*. These discs featured the original soundtracks from the popular series as performed by the talented members of the BBC Radiophonic Workshop. With a little re-editing, and some additional music added to volume one, Silva's own two-disc set hit the scores in 1992. Earlier, the company had also issued an album containing four variations of the theme that were arranged and performed by three of the series' composers. Follow me so far? It gets worse. Now, along comes a volume from Silva's American label, re-mastered and re-sequenced with the best material from the three previous albums. Got that so far? Sound-wise, the new domestic release is much better, process through the B.A.S.E. system which gives the synthesizers much more audio depth. The new running order keeps the album from bogging down mood-wise. Unfortunately, the "special sound" effects that pervaded the first volume of *Doctor Who - The Music* had to remain in the cues culled from that album. The liner notes are detailed to help you remember the source of the music. Beware! Read the covers carefully as *The Best of Doctor Who* features the same cover art as *Doctor Who: The Five Doctors*!

-David Hirsch

NEW RELEASES: Compilations

Fear not, folks, none of the below feature terrible, rocked-up synth "interpretations" that sound like they were hacked out in someone's garage:

Best of the West. edel 2CD set (Germany, EDL 2657-2). 40 tracks - 158:08 • This is a monster collection of themes from 35 classic western scores beautifully recorded by The Czech Symphony Orchestra (Prague) under the masterful baton of William Motzing. From the glorious ride of Elmer Bernstein's *The Magnificent Seven* to Bruce Broughton's gentle "Land" theme from *O Pioneers!*, each piece has been carefully placed to create a 2½ hour symphonic concert. The recording is crystal clear with a wonderful concert hall ambiance. Also included are themes from such timeless films as *High Noon*, *Gunfight at the OK Corral*, current films like *Young Guns II* and *Unforgiven*, and TV classics from *Rawhide* to *Lonesome Dove*. There is even a half hour tribute to John Wayne which includes *Rio Lobo* and *Chisum*. Many themes have been faithfully arranged and recorded, though a few have been altered slightly in tempo to fit the album's concert experience. Certainly in style and quality, this collection rivals the western film music recordings of Erich Kunzel and the Cincinnati Pops Orchestra. 3½

-David Hirsch

Elmer Bernstein by Elmer Bernstein. Denon CD (CO-75288). DDD. 13 tracks - 65:34 • Elmer Bernstein is one of the most creative and versatile film composers ever to put pencil to staff paper, and this CD contains excerpts from some of his finest scores: the rousing *Magnificent Seven*; the delicate *To Kill a Mockingbird*; *The Man With the Golden Arm*, one of Hollywood's first successful jazz scores; the off-center, disturbing *Grifters*; the jazzy *Walk on the Wild Side*; the lush *Hawaii*; *The Great Escape*, one of the world's great marches; fun music from *Ghostbusters*; the gorgeous, old-fashioned *Hollywood and the Stars*; the melancholy *Rambling Rose*; the surprisingly dreamy *Heavy Metal*; the moving *My Left Foot*, and the

majestic *Ten Commandments*. Bernstein himself conducts the Royal Philharmonic Pops Orchestra, and contributes wonderful liner notes on each track. He is aided musically by the ever-present Cynthia Millar, and in the production booth by Christopher Palmer. With all this going for it, you'd expect this to be a great CD, and it is. But Bernstein seems to take a few pieces just a bit too slow, and the performances in many cases can't compete with the original versions. *Man With the Golden Arm* suffers from the absence of the all-star jazz team that played on the original soundtrack, and *The Great Escape* misses the punch of the original. Still, this is a generous helping (including several suites) of first-rate music by a first-rate composer, and any negative commentary comes from being nit-picky. Now if they had just lost that booklet photo of Bernstein conducting where he looks like something out of *The Hobbit*... 4½

-Rich Upton

Bernard Herrmann Film Scores. Milan CD (731385643-2). 11 tracks - 69:44 • In addition to the above, Elmer Bernstein has conducted a new recording of music by Bernard Herrmann, recorded last December with the Royal Philharmonic Orchestra. The compilation is quite a winner, presenting classics like *Vertigo*, *Psycho* (closer to the film tempo than the re-recorded CD), and *North by Northwest* along with a wealth of material never before commercially available. Herrmann fans should go bonkers for that material, which includes an 11½ minute suite from *The Bride Wore Black* (arranged by Christopher Palmer), the wacky "Prelude" from *The Wrong Man* (which sounds like something Bernstein might have written), "The Devil's Concerto" from *The Devil and Daniel Webster* (a sadistic version of "Pop Goes the Weasel"), Arthur Benjamin's *Storm Cloud Contata* (which Herrmann conducts on screen in *The Man Who Knew Too Much*), and the "Finale" from *Citizen Kane* ("Prelude," "The Inquirer," and "End Cast" from *Kane* is also included). There's also the elegiac *Fahrenheit 451*, a new Christopher Palmer arrangement of music from *Taxi Driver* running 8:32, and a 4:42 interview with Herrmann recorded in the early '70s. And no, it's not by Neil Norman—it's presented as a monologue, with Herrmann discussing the role of music in film. Liner notes are by Steven Smith (who else?), as well as Bernstein, making for an excellent compilation all around. Benny rules! 4½

-Lukas Kendall

Music From the Films of Audrey Hepburn. Big Screen CD (924503-2). 11 tracks - 32:49 • I'll bet people have stumbled upon this new CD and thought it either (a) is re-recorded synth stuff unbearable to listen to or (b) contains nothing of consequence. Fortunately, the answer is (c) none of the above. Although the sound is variable, this CD is a well-presented sampler of original music from Audrey Hepburn films, such as Henry Mancini's lovely themes from *Moon River*, *Charade*, *Wait Until Dark*, and *Two for the Road*, Franz Waxman's *The Nun's Story*, Nelson Riddle's *Paris When It Sizzles*, Frederick Lowe's *My Fair Lady*, and George & Ira Gershwin's "He Loves, She Loves" from *Funny Face*, sung by Fred Astaire. True, many of the above are available a billion times over on other albums, but that cannot be said of Hepburn's original performed version of *Moon River* from the film, John Williams' "Main Title" from *How to Steal a Million* (1966, 1:47), and John Barry's "John Bursts In" and "The End" from *Robin and Marian* (1976, 4:35). While the Williams' piece is a skittish little thing from his comedy years (unfortunately in mono), the lovely Barry piece, I'm told, is something of a holy grail among Barry fans. The CD's packaging features liner notes by Mancini, and a notice that certain scores could not be included because of lost or deteriorated tapes. As produced by Tim Sexton, this is a fine compilation which does what the best compilations do—include the standards as well as some new treats, presented with care and attention. 3½

-Lukas Kendall

The Symphonic Fellini/Rota - La Dolce Vita. Silva America CD (SSD 1024). 15 tracks - 69:04 • Few will dispute the talents of Italian film director Federico Fellini and the effect his films have had on audiences throughout the world. Part of his success cannot be measured in just the visual medium alone, for it was the result of his long time association with composer Nino Rota (*The Godfather*) that some of the Italian cinema's most legendary film scores were created. Here is music with lush and vivid orchestrations, scores that bounce with joy and absurdities of life. This album showcases 15 suites from the films both men teamed on. We start off with 1952's *Lo Sceicco Bianco* (*The White Sheikh*), wherein a young bride chases after an actor she has idolized. There is also the poignant take of a prostitute in search of her ideal love in *Le Notte Di Cabiria* (*The Nights of Cabiria*) for which Rota brilliantly captures the young woman's inexhaustible optimism. For *La Dolce Vita*, the music shifts through various motifs as the director portrays the amoral world of Roman high society and the composer colors these visuals with "contemporary" urban jazz. Each suite is captured in clear digital sound, performed by the remarkable Czech Symphony Orchestra (*Best of the West*) under the incomparable conducting skills of Derek Wadsworth (*Space: 1999 Series II*). None of Rota's magic is lost. David Wishart provides the liner notes, detailing each film, and offering biographical data on both director and composer. This is a true "must have" both for fans of Rota and legendary film music. 5

-David Hirsch

A FILM COMPOSER'S DICTIONARY

In order to prepare the would-be composer for the wonderful world of film composition, this brief (and much needed) dictionary of terms and phrases has been created in order to help you understand the world of film music.

Barry (ba-ree) v. To relax; to seek rest and relaxation during tense and exciting moments. "The ship was sinking, but we managed to remain barry through it all."

Berman (ber-man) n. A device used to reduce sound to its lowest level (regardless of superior quality). "Hey! Berman the damn radio!" Also known as producerous pompous. Syn: Lauritson.

Broughton (brow-ton) v. An underrated method of production. "No matter how much we would broughton, no one noticed the high quality."

Chattaway (chat-a-way) n. A workhorse used endlessly until driven to its grave. See berman. Syn: McCarthy.

Conti (con-tee) v. To have the right stuff; to be master of one's universe; to go the distance.

Elfman (elf-man) v. To tire before its time; to exhaust before achieving longstanding success. "He could've been president, but he elfmaned." See Horner.

Ennio (e-nee-o) n. An Italian dish; an excess of; "The cook put too much ennio in the spaghetti."

Goldsmith (gold-smith) n. The Indian legend of a frustrated swarm of birds. Lone migrants, they snap at other birds that attempt to ridley their eggs.

Herrmann (her-man) 1. n. A paranoid feeling; a high-pitched whine made by scratching two hitchcocks together.

Horner (hor-ner) v. To repeat in a repetitive repetitious manner by repeating the repetitive repeat. "We couldn't hear the teacher so we asked her to horner the question."

Isham (ish-am) n. A puzzle; a confusing question; an unknown quantity; an inability to remember. "We enjoyed the food, but we couldn't isham what we ate."

Kamen (ka-men) v. To arrive unnoticed; to shout, scream and receive no response. See Isham.

Korngold (korn-gold) v. To exaggerate; to have an overbearing tendency to create more than needed. "We knew he would korngold the whole thing up."

Ridley (rid-lee) v. To remove; to take out without question or thought. "He ridleyed the car without asking." See berman.

Safan (sa-fan) n. A one-time affair; a single miraculous event that would go unrepeated. See starfighter.

Silvestri (sil-ve-tree) v. To lend a hand. "After the chips fell on the estrada, we silvestried them up."

Smeaton (smee-tom). n. A rarely seen nocturnal creature which burrows itself beneath the earth to the point of vanishing.

Starfighter (star-fi-ter) n. A one-night stand; a unique event. See safan.

Steiner (sti-ner) v. A sudden impulse to over-dramatize. "Must you steiner for every little thing?"

Vangelis (van-gel-is) sing. Vangelis / plur. Vangelos. n. A weird prolonged sound, indigenous to Greece.

Williams (will-ee-ams) 1. v. To have an over-abundance; to have more than needed. 2. n. A loud blast of air which can be heard far and away; a long-winded creature capable of prolonged flight. "We saw the williams go on forever."

Zimmer (zim-er) v. To hit with great impact until numb. "After being zimmered, my ears went dead."

Since I never know in whose paws FSM might end up, let me just say that the above is meant all in good fun, and with the greatest of respect to the "terms." And since it's only fair that the sarcasm run in both directions, here's an addendum to the "dictionary":

Lukas (lu-kiss) 1. v. To lack any sense of tact; to articulate poorly on the telephone; to lack transportation in a major metropolitan area. 2. n. A name frequently misspelled.

-LK

MAIL BAG - Letters from readers

...I've been reading FSM for only a short time and have found a wealth of information on film scores not available in this part of the world. An interesting question on page five of the May issue had me thinking of writing. I'm not a writer but have been interested for at least 50 years in classical and film music. I am not a musician and do not read scores, but have attempted several times over the year. It has eluded me so I just go on enjoying what I hear.

My interest in film scores goes back to the 1930's; as a kid I enjoyed Errol Flynn's swashbuckling movies, the music of which carried one along emotionally excited. I wasn't aware of it then but I knew I liked the sound of the orchestra soaring and pounding away. Korngold was a gem. Bette Davis seemed to hog the limelight, helped by beautiful and haunting scores by Waxman—silky strings, reminiscent of Schumann.

Back to Korngold. Pair him Miklós Rózsa and here were two moguls of the movie music field. Korngold's Symphony in F was reissued on CD recently. As for Rózsa, I have collected many different releases of *Ben-Hur* over the years to get as much music from it as possible. Unfortunately, many soundtrack recordings are never long enough as FSM articles have pointed out.

I like both Korngold's and Rózsa's Violin Concertos and have a couple of versions of each on LPs not issued on CD as yet. The performances by Ulf Hoelscher (violin) with the Munich Philharmonic (on an EMI LP) also have Korngold's suite from *Much Ado About Nothing* included. As you can see, melding of those notes in musical form knows no bounds or limitations.

Should I have been a musician I may not have enjoyed both classical and film music. Some musicians I knew did not like both outlets at the same time. However, a belated friend of mine, a New Zealand composer named Larry Pruden, did. He wrote a piece called "Taranaki" Overture, which my wife Penny said "sounded like a movie epic score." She liked it and so did I when hearing it during a New Zealand Symphony Orchestra concert.

A favorite film composer would be hard to select. Each offers varying outlets for feelings. Some are forgettable, using only musical (and unmusical) grunts on strings, etc. Some modern classical composers are no better. But should I say, "What happened to the melodic/romantic music of old?" and at the same time be fascinated by John Corigliano's Symphony No. 1 and his score for *Altered States*?

Jerry Goldsmith I really enjoy. His *Secret of NIMH* on Varèse Sarabande has been much enjoyed both on LP (initially) and later on CD. (For the latter, I couldn't understand why the layout of tracks had been altered to put some of the music out of order with the movie.) Yes, I did see the animated film, especially to hear and see the score and film in relation to each other. Goldsmith's score to *The Final Conflict* is powerful. I saw the film and found that at the end, I was the only one standing listening to the choral finale. It left such a strong feeling with me that I went back to the LP and noted the various themes throughout, as if it was a not a film score, but a classical piece with prologue, 3/4 movements, and an epilogue. I rearranged the tracks to form a lengthy work of classical form. That may sound a bit fruity to someone who is not really interested in the music he or she is listening to, like some critics whose so-called knowledgeable training leads them to think they know best. A German teacher in an evening class once told me that a child can learn a foreign language far easier than an adult, as the child is not fixed in his thinking and is not cluttered with predetermined ideas.

Lengthy film scores are no different than classical works. Look at Mahler's 3rd Symphony, a massive, 92 minutes of wandering beauty. Wow, what an epic film this could have filled out. Agreed, not all symphonic works are suitable for this medium. I wonder and discuss with my brother (who also enjoys many film scores) from time to time that if movies were around in Mozart/Beethoven/Haydn's time, would they have been film composers?

What a disgusting shame that film studios at times were allowed to dis-

card/destroy original scores! I read of this from time to time and become very upset. It is surprising in this day and age of a multiplicity of electronic systems that many video films are issued only in mono when the original was in 6 track Toddao or CinemaScope 6 track sound or just plain stereo; what a waste of the medium.

Can anyone out there tell me what the piece of music is in the BBC drama *First Born*, starring Charles Dance? It is composed by Hans Zimmer—someone who is coming into prominence of film scores lately. It could be just for the film. He is credited but no title or details are shown.

The Young Indiana Jones Chronicles has reached our TV screens in NZ. I have Volume 1 of McNeely and Rosenthal's scores, and will be ordering Volume 2 from Intrada. Intrada has been a marvelous firm to deal with, and I admired Douglass Fiske's reply to some writers criticism of producers work.

I enjoy romantic classics and found the scores in the first three *Star Trek* movies by Goldsmith and Horner to my liking. I arranged 20 of the 26 tracks into a listenable form (to me, anyway) and came up with a good flowing work. One thing more noticeable while doing this was that Horner's *Star Trek II* is awfully like his score for *Krull*. Put the two together and very few would know the difference (except Horner or some so-called experts out there).

There it is, for what it is worth. I could digress all over the place and go on and on. Yes, I do enjoy and have recordings on LP/CD/video not only of Korngold, Waxman, Rózsa, Goldsmith and Horner, but of Randy Edelman/Newman, Bartok, Randall Thompson, Howard Hanson, Elmer Bernstein, Steven Ward, Roy Harris, Morricone, Jarre, and even Gorecki, to name a few in one mouthful. We film music buffs (as we are called) are a rare breed. Many out there don't even hear the music weaving in and out of a film or TV movie. We, I think, are fortunate.

Ken Fraser
Stoke, Nelson
New Zealand

...The question of whether film music is getting better today than years ago seems to be an issue which will go on forever, and maybe rightly so. It has always been in the minds of many people to answer such questions with the typically simplistic response: yesterday was better, today is worse, and tomorrow will be even worse. I read old newspapers and chuckle how in 1890, a 60 year-old woman is asking everybody, "What is becoming of our young kids?" I remember how the mainstream critics would rip apart movie musicals by Leslie Bricusse in the late '60s such as *Willy Wonka, Goodbye, Mr. Chips*, and *Scrooge*. Now, over 20 years later, there's a growing voice asking what was so bad about these musicals anyway? In the '50s and '60s every mainstream critic would brainwash the masses into putting down every horror remake made and so many fell for it. Today those Hammer films are considered classics. Such examples are endless. My answer to the question that follows is swift and straight to the point, because I have spent endless hours examining the question. Over the years, I have listened to thousands of soundtracks from every period in film music history. I have also taken in thousands of pieces of music from thousands of films on my VCR. On my table in my house, I have a big red book. In it is a listing of every worthy piece of music from a film that I have heard as of this date. Looking through the book, I find the numbers vary little by year. So I guess my answer is self-explanatory. On April 6, 1935, great film music was being made. On August 22, 1954, great film music was being made. Today as you read this letter, great film music is being made. I feel this is true with nearly everything in life. The more one deeply examines and understands something, the less variations there will be. Ignorance always creates vast critical differences.

Dan Somber
Brooklyn, New York

New idea for a debate in this letters page: **Are CDs better short or long?** Think about it before you write in. Address is on page one. This should be neat.